

# AMERICAN NUMISMATIC SOCIETY

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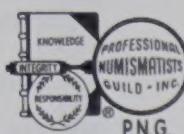
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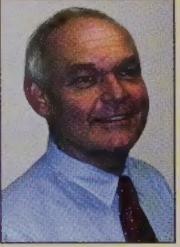
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Auction veteran Stephen Deeds has been appointed President of Bowers and Merena Auctions and will lead the California and Louisiana offices. Mr. Deeds, whose numismatic career spans four decades, previously directed numismatic auctions for Superior Galleries in Beverly Hills, California.

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Mark Borckardt joined the firm in June 1989 as Senior Numismatist. He is well known for his technical expertise and general knowledge of all aspects of United States coinage. Mark has been a contributor to the cataloguing of all important Bowers and Merena auctions since joining the firm.



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|---|----------------------|---|
| May 4   | March 26             | Rarities Sale<br>Milwaukee, WI                        |
| <i>May Lot Viewing</i><br>Sunday, May 2: 9-6 • Monday, May 3: 9-6 • Tuesday, May 4: 9-4 |                      |   |
| July 8-11   | May 17               | Baltimore Coin & Currency Convention<br>Baltimore, MD |
| August 15-16  | July 2               | Rarities Sale<br>Pittsburgh, PA                       |
| October   | TBA                  | Rarities Sale   |
| December 2-4  | October 18           | Baltimore Coin & Currency Convention<br>Baltimore, MD |

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Augustus Saint-Gaudens' General William Tecumseh Sherman memorial in New York City. Photographed by Alan Roche.

# AMERICAN NUMISMATIC SOCIETY

## FROM THE EXECUTIVE DIRECTOR

### AMERICAN NUMISMATIC SOCIETY

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*Dear Members and Friends,*

Finally the move to our new location downtown is underway. Over the last four months the staff has been working through mountains of papers and materials in our offices and basements. What is perhaps most exciting is the work of our new archivist, Joe Ciccone. Dressed in white lab coats and gloves, he and curatorial assistant Aviva Gray have been going through the archives of the ANS, the old correspondence, and so much more. Our basement has turned up some treasures, which will help the curatorial staff and researchers with many enquiries. Among them are the curatorial and much of the personal correspondence of Agnes Baldwin Brett, former ANS curator in the 1920s. An avid traveler and amateur photographer, her papers produced an amazing number of photographs of ancient sites, which she took during her trips to Greece and Italy in the early 1900s. I was also truly amazed to see the beautiful drawings of coins by Edward T. Newell, which are sprinkled throughout his notebooks. It is our aim to catalogue this material and digitize most of it, which will help staff and researchers with a variety of questions. Inspired by the wealth of uncovered material we now have at hand, we are also preparing biographical resumes on all former staff, councilors, and important members. At this point, most of this historic material is packed in archival boxes, which will be stored in the new archive room on the third floor of the new building.

The new building is shaping up wonderfully. Those of you who attended the opening of the Harry Bass, Jr., Library saw the shelving and the offices, all with oak partitioning and glass. Particular care has been taken with the public rooms, such as the Board Room. Perhaps

most astonishing is the vault: with over 1,700 square feet of room, this high-security vault space is equipped with every imaginable kind of protection. For the first time, all of our objects will be in an air-conditioned space with separate controls for humidity levels. The building is wired for the latest in information technology, and a new, state-of-the-art telephone system has been installed. Although our security is – for obvious reasons – not a topic of public discussion, our Vice-President John Whitney Walter, a leading specialist in security systems, has designed a system that provides the ANS collections with the protection that they deserve.

All this would not have been possible without the extraordinary support that the American Numismatic Society has been experiencing recently. Over the last few years we have raised over \$10 million for our building and other projects. I am most grateful to all our donors, who are making our work possible. I hope that many of you will attend the opening of our new building on June 18, which promises to be a momentous and joyous event. It will be a day when we will thank those who put so much effort into the vision of a new ANS in downtown Manhattan.

*Yours truly,*



*Ute Wartenberg Kagan*

# AMERICAN NUMISMATIC SOCIETY

## NEWS

### Trustees Meeting

At its most recent board meeting on March 9, 2004, the Trustees received the report of the auditors of the financial statements of the year 2002/3. In his report, ANS Treasurer Kenneth Edlow expressed his satisfaction that the financial situation of the ANS continues to improve. Due to donations and the improved stock market situation, the ANS' assets continue to grow.

Increased fundraising activities are underway to create endow-

Medal celebrating the 100th Anniversary of the BNS. AE, (ANS 2004.17.1, gift of the British Numismatic Society) 44.8mm



ments and secure

ANS operations.

The full financial

statements can be

viewed on the ANS'

website: [www.numismatics.org](http://www.numismatics.org).

The Board

of Trustees also agreed to

formulize its collection poli-

cies. Under the chairman-

ship of Susan Tripp, newly

appointed Trustee, a

committee will consider

the issues of acquisition,

de-acquisition, prove-

nance, and other related

issues. The Advisory

Committee, chaired by Charles

Karukstis, was asked to consider

appropriate ways of commemorating

the 150th anniversary of the Society

in 2008. One of the events that is being planned is the opening of the ANS exhibition hall with a major exhibition of members' collections. An exhibition committee, under the chairmanship of Roger Siboni, is working on this project (see Development Report).

On behalf of the British Numismatic Society, Dr. Peter Gaspar presented to the ANS the centenary medal, which celebrated the BNS' 100th anniversary in 2003. Dr. Gaspar, a corresponding member of the BNS Council, had represented the ANS at the recent festivities of the BNS in London.

### Wartenberg at Bard Graduate Center

On May 21, 2004, Bard Graduate

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# AMERICAN NUMISMATIC SOCIETY

## NEWS

Center will be hosting a Study Day "Rare and Ancient Circles: Collecting Coins" in association with the American Numismatic Society. The event will start with a lecture by Dr. Ute Wartenberg Kagan entitled "The Art of Official Design: Coinage from Antiquity to the Renaissance," in which she will examine the unique history of coinage design from ancient Greece to the Renaissance. The lecture will conclude with a viewing of a selection of coins and a discussion of collecting practices.

In the afternoon, Dr. Wartenberg Kagan will conduct a guided tour of the Society's exhibition "Drachmas, Doubloons, and Dollars: The History of Money" at the Federal Reserve Bank of New York as well as the special exhibition "Full Circle: The

Olympic Heritage in Coins and Medals," also at the Fed.

Advance registration is required for this program. For more information contact Bard Graduate Center at 212-501-3011 or Juliette Pelletier at the American Numismatic Society at 212-234-3130 x230.

### Van Alfen Gives Talk at Princeton

On February 13, 2004, Margaret Thompson Assistant Curator of Greek Coins, Peter van Alfen, gave a talk at Princeton University entitled "Financing a late 6th-century BC Greek Fleet: A Reassessment of Polykrates and his Navy." Using a combination of evidence including numismatics, textual sources and nautical archaeology, Dr. van Alfen

argued that the late-6th c. BC tyrant of Samos, Polykrates, instigated a cooperative coinage minted at Samos, Klazomenai, Ialysos and possibly half a dozen other east Aegean communities to help finance his enormously expensive fleet of over 100 pentekonters. Dr. van Alfen plans to publish his research on this topic later this year.

### The 51st Summer Seminar

On June 1, 2004, the 51st ANS Summer Seminar will commence at 140 William Street. The first class to grace our new building is comprised of seven students from universities in the US, Canada and the United Kingdom. The students are: Teresa Bernheimer, Ph.D. student in Islamic

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studies at Oxford University; Lea Cline, Ph.D. student in Art History at the University of Texas at Austin; Nathan Elkins, Ph.D. student in Classics at the University of Missouri; Matthew Harrington, Ph.D. student in Classics at the University of Michigan; Tracene Harvey, Ph.D. student in Classics at the University of Alberta; Lauren Jacobi, Ph.D. student in Art History at the Institute of Fine Arts, New York University; and Dr. Christoph Rosenmüller, visiting professor at Brooklyn College. This year we are also pleased to have Dr. Michel Amandry, Director of the Cabinet des Médailles at the Bibliothèque Nationale in Paris, return to the ANS as our visiting scholar.

### Album To Be Awarded Huntington Medal

At its meeting on March 6, 2004, the Board of Trustees voted unanimously to award last year's 2003 Archer M. Huntington Medal Award to the Islamic scholar Stephen Album. The Trustees accepted the recommendation of the Huntington Committee, which had reviewed several other candidates. The committee received references from distinguished academics on behalf of Mr. Album. The Huntington Medal will be awarded at a later date this year. An invitation will be sent to all ANS members.

Stephen Album is the most distinguished Islamic scholar of his generation. All of his works are characterized by the care he takes in identify-

ing the coins, the clarity of the pictures and the breadth of references to literature in the field. From this carefully constructed base he offers interpretations of the data. It is both the breadth and depth of his contributions, which set him apart from his peers in the Islamic field.

Album's *Checklist of Islamic Coins*, soon out in its third edition, has become the basic guide for collectors, dealers and museums interested in Islamic coinage. His articles on issues involving the complex history of Iranian numismatics have been published in such peer reviewed journals as the British Institute's *Iran*. It is however the publications of the *Sylloge of Islamic Coins in the Ashmolean* that have established a breadth and depth of scholarship not seen since George Miles, who received the Huntington Award in 1949. The first volume published was on the coinage of *Arabia and East Africa* (1999). No previous scholarship had systematically studied the coinage of both of these areas. Album had to research an extremely wide range of sources for both areas and bring together the findings of many scholars to present a coherent picture for the separate geographic zones. The next volume dealt with the coinage of *Iran after the Mongol Invasion* (2001), which contains the most scholarly overview of this confusing area of numismatics, which lasts over seven centuries. With his most recent book, *Pre-reform Coinage of the Early Islamic Period* (2002), he has brought greater order and understanding to this complex story than any previous scholar and his work will quickly become the new base line from which other scholarly contributions grow.

Stephen Album has a B.A. in Mathematics (1963) and a M.A. in Near East Studies (1971) from the University of California, Berkeley. He works as an independent researcher and coin dealer. In addition to his



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# AMERICAN NUMISMATIC SOCIETY

## MEMBERS NEWS

Islamic work, Mr. Album has also published two additional books *California Trade Tokens* and *Tokens & Medals of the American Revolution Bicentennial* (with Duane H. Feisel).

### NY International Numismatic Convention

The annual New York International Numismatic Convention was held January 15 through 18, 2004, at the Waldorf Astoria Hotel. The Society was provided with a table, where ANS services, information and a sampling of publications were highlighted. The table was manned by staff members as well as volunteer-docents William Bischoff, Jerome Haggerty, Michael Parris and Peter Sugar, whose assistance is much appreciated.

ANS Curator of American Coins and Currency Robert Hoge presented a talk as part of the educational offerings at the Convention. This was a "PowerPoint" presentation on "The Byzantine (Eastern Roman Imperial) Collection of the American Numismatic Society: A Heterogeneous Selection," for the Association of Dedicated Byzantine Collectors. (The ANS holds one of the world's most outstanding collections of coins in this field, numbering well over 13,000 items.) Thanks are due to Kerry K. Wetterstrom, publisher of *The Celator*, and NYINC Educational Chairman, for his assistance and provision of the projection

equipment to make this kind of presentation possible.

### Hoge Lectures at Brooklyn Library

On Tuesday, March 9, 2004, Curator of American Coins and Currency Robert Wilson Hoge presented a talk for the 2004 series of educational programs at the Business Library of the Brooklyn Public Library, located at 280 Cadman Plaza West. His extended lecture sought to show how coins and other items of monetary significance provide important insights into our understanding of civilization.

In his talk entitled "The History of Money," Hoge discussed monetary systems in history, the economics, production and circulation of coinage. He presented the items as artistic, social and technological creations, and explained how they have acquired aesthetic, interpretive and commercial value well beyond their original economic functions. The numismatic material discussed ranged from some of the earliest known pieces issued by the Lydians or Ionian Greeks, through ancient, medieval and oriental coinages, the origins of paper money, the concept of token coinages, to issues of the modern age of electronic media. A variety of materials from the collections of the American Numismatic Society were shown as slides, and questions were invited from the audience.

### Witschonke Photographing Cistophori

Since January 2004, Rick Witschonke has been making regular visits to the society to photograph the collection of cistophori, silver coins issued in Asia Minor in the 2nd and 1st centuries BC. A former ANS Board Member now living in New Jersey, Witschonke is a collector of Roman coins issued prior to the battle of Actium in 31 BC.

Proconsular cistophori are a particular interest of his so that he is also updating the curatorial database. Both the images of the coins and any corrections to the database will be available on the web-site as this work continues.

### Roman Workshops at Columbia University

Sebastian Heath gave two workshops on Roman coinage at the Center for the Ancient Mediterranean at Columbia University. The first, on March 4, 2004, and titled "Chronology, Denomination, and Use of Roman Coins," covered early Roman coins from the late 4th century BC, through the introduction of the denarius system in 212/11 BC, and subsequent developments through the reforms of Augustus. Students were also introduced to primary sources, such as a list of food purchases from Pompeii, that give light on how coins were used in the daily lives of Roman citizens.

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The second workshop, "Images and Empire on Roman Coins" on March 11, asked the audience to consider if coins were an effective medium for the communication of imperial propaganda.

The first half of the presentation looked at coins issued under Augustus, both before and after his victory at Actium in 31 BC, as well as at coins struck under Claudius and Nero and their role in defining the changing relationships between these two emperors and Agrippina Junior.

The second part focussed on archaeological evidence for the reuse of coins as decoration for eating vessels, in jewelry, and other similar contexts.

This material suggests that ancient viewers did pay attention to the

images on Roman coins, though they were probably most drawn to their imperial portraits.

### Ciccone ANS' New Archivist

Joseph Ciccone was recently hired to serve as the ANS Archivist. Joe is

a certified archivist and former Corporate Archivist for Merck & Co., Inc., a position he held from 1998 through 2003. He began working as an archivist after a legal career in both the public and private sectors. He



Ciccone

received his B.A. in history and political science from Southern Methodist University and his J.D. from Washington & Lee University School of Law. He is also a graduate of Rutgers University School of Communication, Information and Library Studies, where he received his M.L.S. in May 2000. Joe is a member of the Society of American Archivists (museum archives section) and Oral History Association. He also serves on the board of the Archivists Roundtable of Metropolitan New York.

### Aviva Gray Joins Staff

Aviva Gray has joined the staff of the ANS as the Museum's Curatorial

Assistant. Ms. Gray, who recently received her M.A. from the department of Art History and Archaeology at Columbia, has studied a broad range of topics relating to the

Classical world, and has conducted extensive research on diverse subjects as such Roman provincialization in Britain and Northwest Africa, and Archaic Greek art. She has studied in Rome and has previously worked at various arts organizations in New York, including the Metropolitan Museum of Art, where she worked at the Thomas J. Watson Library and also interned in the department of the Arts of Africa, Oceania and the Americas.

At the ANS, her time is divided between assisting Sebastian Heath in the development of the web-site and working under the direction of Ute Wartenberg Kagan to prepare for the move to 140 William Street. Ms. Gray's first task for the web-site has been to prepare a complete web-

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# AMERICAN NUMISMATIC SOCIETY

## NEWS

based version of the ANS' exhibit at the Federal Reserve Bank of New York. This should be available by the end of April, 2004. In preparation for the move, she has also been re-organizing the storage of the Society's publications. The first step in this process has involved re-housing original plates and other editorial material for the *American Journal of Numismatics*, *Numismatic Notes and Monographs*, *Numismatic Studies*, and other Society publications, and scanning original images from these publications for the ANS' digital archive.

## CONTRIBUTIONS November 1, 2003 – February 29, 2004 Total \$1,765,572.02

## 2004 ANNUAL DINNER GALA

Total \$57,395

### \$10,000 and over

Mr. Kenneth L. Edlow  
Mr. Donald G. Partrick

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Mr. Robert Steinberg  
Dr. Arnold-Peter C. Weiss  
Mr. George U. Wyper

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Mr. Victor England  
Mr. Jonathan H. Kagan  
Mr. Michael Minikes  
Mr. Douglass F. Rohrman

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Mr. Alain Baron NG  
Mr. Steven Begleiter  
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Mr. Arthur A. Houghton, III  
Mr. Steven Ivy  
Mr. & Mrs. Fred Lowenfels  
Mr. Alan Schwartz  
Mr. Roger Siboni  
Mr. Peter K. Tompa  
Mr. David E. Tripp  
Mr. Frederic G. Withington  
Mr. & Mrs. William Zifchak

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Mr. Kurt F. Baty  
Ms. Robin Cutler  
Dr. Jay M. Galst  
Mr. Jerome Goldstein  
Prof. Kenneth W. Harl  
Mr. Sidney W. Harl  
Mr. Robert A. Kandel  
Mr. Richard P. Miller  
Mr. Richard Perricelli  
Mr. Jason D. Sanchez  
Mr. David L. Vagi  
Mr. Steven Walden

### Up to \$100

Mr. Andrew P. Lewish

## 2004 ANNUAL DINNER GALA CHARITY AUCTION

Total \$10,976.32

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Mr. Donald Partrick  
Mr. David L. Vagi

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Mr. Alain Baron  
Mr. Michael J. Parris  
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Mr. David B. Simpson

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Mr. Sebastian Heath  
Dr. Ute Wartenberg Kagan

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## THE COLONIAL NEWSLETTER

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Mr. Peter Sugar

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### BROCHURE PRINTING

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*The ANS acknowledges its long time members*

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## 2004 CALENDAR American Numismatic Society

\*\*\* Dates are subject to change \*\*\*

|                                |   |
|--------------------------------|---|
| Thurs. May 13 .....            | 6:00 pm Dedication of the John J. Ford, Jr., Reading Room |
| Fri./Sat. May 14-15 .....      | Stack Family COAC   |
| Mon. May 31 .....              | Memorial Day (ANS Closed)                                 |
| Tues. June 1 .....             | Summer Graduate Seminar Begins                            |
| Fri. June 18 .....             | 5:30 pm Opening of New ANS Building                       |
| Sat. June 19 .....             | 10:00 am ANS Board of Trustees Meeting                    |
| Thurs./Fri. June 24 - 25 ..... | CONFERENCE: Coinage of the High Caliphate                 |
| Mon. July 5 .....              | (ANS Closed)  |
| Fri. July 30 .....             | Summer Graduate Seminar ends                              |
| Mon. September 6 .....         | Labor Day (ANS Closed)                                    |
| Sat. October 2 .....           | Groves Forum  |
| Mon. October 11 .....          | Columbus Day (ANS Closed)                                 |
| Sat. October 23 .....          | 10:00 am ANS Board of Trustees Meeting                    |
| Sat. October 23 .....          | 3:00 pm ANS Annual Meeting                                |
| Thurs. November 25 .....       | Thanksgiving (ANS Closed)                                 |
| Fri. November 26 .....         | (ANS Closed)  |
| Fri. December 24 .....         | (ANS Closed)  |
| Fri. December 31 .....         | (ANS Closed)  |

# 2004 ANS Annual Gala Dinner Honoring Ken Edlow

BY PAMALA PLUMMER-WRIGHT

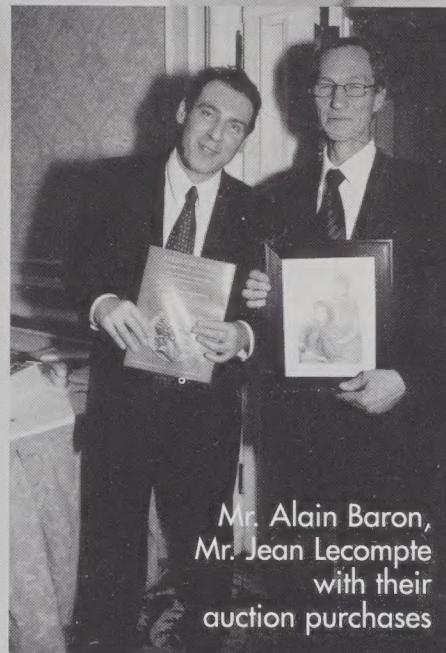
The Gala dinner on January 15, 2004, at The Plaza Hotel honoring Kenneth Edlow, Board Member and Treasurer, for his lifetime commitment to the ANS, was a wonderful event for all. Mr. Donald Partrick, President of the ANS and Dr. Ute Wartenberg Kagan both delivered memorable tributes to Mr. Edlow.

The presentation and dinner were followed by an auction of treasures donated by friends, ANS members and staff. The auction was not only successful but also great fun, and that was largely due to the services of Harmer Johnson who did a fantastic job as auctioneer. Thanks to those who donated items to the auction, which brought in a grand total \$10,976.32. A special thank you especially to those who purchased the following items: Alain Baron, a tetradrachm of Antiochus I, a signed copy of Houghton and Lorber's *Seleucid Coins*, and *The Van Dieten Sister*, a drawing by Juliette Pelletier; Mr. Kenneth Cowin, the Ken Edlow Medal; Mr. Victor England for a Bactrian tetradrachm of Eucratides; Mr. Sebastian Heath for two tickets to the Metropolitan Opera; Mr. Michael Parris for a lot of 50 Greek bronze fractions; Mr. Donald Partrick for the reproduction Geometric Horse statuette, the box from India and the 1933 Double Eagle chocolates; Mr. Roger Siboni for the boxed copy of *Medallic Portraits* by Mathew Boulton and James Watt, and *Television Boy, Havana*, a photograph by Alan Roche; Mr. David Simpson for a Jules-Clément Chaplain medal; Ms. Susan Gerwe Tripp for a Roman Medical tool, ca. 2nd century AD; Mr. David Vagi for an Athenian tetradrachm and a Bactrian tetradrachm of Agathocles; and Dr. Ute Wartenberg Kagan for *Portions of Five-Six-Seven*, a carved wand by Joanne Isaac.

ANSM



Dr. Ute Wartenberg Kagan, Mr. Kenneth Edlow, Mr. Donald Partrick



Mr. Alain Baron,  
Mr. Jean Lecompte  
with their  
auction purchases



Mr. Harmer  
Johnson



L. to r. standing:  
Ms. Layton &  
Mr. Firth,  
Mrs. & Mr.  
Steven Ivy,  
L. to r. seated:  
Dr. Catherine  
Bing & Dr. James  
Schwartz,  
Mrs. Pamala  
Plummer-Wright  
& Mr. Jordan  
Wright



Mr. Roger Siboni,  
Mrs. Deborah Stewart  
& Mr. Jamie Stewart



L. to r. standing: Mrs. Josephine Haggerty, Mr. Vladimir Stolyarik, Drs. Jay & Joann Galst, Mr. George Cuhaj. L. to r. seated: Mr. Jerome Haggerty, Dr. Elena Stolyarik, Mr. David Simpson & Mrs. Nancy Simpson



L. to r. standing: Mr. Tom Eden, Dr. Yvonne Weiss, Mrs. Susan Wyper & Mr. George Wyper, Mrs. Joan Siboni. L. to r. seated: Dr. Peter Weiss, Mrs. Susan Tripp, Mr. Roger Siboni



L. to r. seated front: Mr. Kenneth Cowin, Mrs. Mary Edlow & Mr. Kenneth Edlow



Mr. Alain Baron



L. to r. standing: Mr. Donald Partrick, Ms. Kelly Goode & Mr. Peter Tompa. L. to r. seated: Mr. Jamie Stewart & Mrs. Deborah Stewart, Ms. Rosemary Lazenby



L. to r. standing: Mr. Frank Campbell, Mr. John Adams & Mrs. Regina Adams, Mrs. Rosa Campbell, Mr. Arthur Haughton. L. to r. seated: Mr. Kurt Baty, Mr. Richard Miller, Mrs. Linda Houghton



# CURRENT CABINET ACTIVITIES

BY ROBERT WILSON HOGE

Even as we proceed with moving to our new building, the usual curatorial activities continue. These always include responding to all sorts of questions from members of the public, assisting and advising researchers, handling requests for images, processing loans and acquisitions, planning and preparing displays and conferences, presenting tours or lectures, conducting research and writing. Our workload at the ANS is generated by a variety of considerations, but the primary impetus for what happens on a day-to-day basis comes very much from outside the Society's headquarters itself, as the following selection of various recent commitments may demonstrate.

## Medallic Sculptures Through Time and Space

The fine collection of medals at the ANS always draws attention. In addition to a spectacular assortment of colorful orders and decorations, the cabinet holds items ranging from some of the earliest known medals to very recent artistic creations from around the world. It is organized into "departments" of which "Medals" (ME) and "decorations" (DE) are two separate categories.



Italy: Papal States. Clement VII, AR "Peace" medal by Benedetto Cellini, 1534. (ANS 1933.64.79, gift of the estate of Dr. George F. Kunz) 38.5mm

Regarding the period of the Italian Renaissance, in which our collection is interesting but not phenomenal, we had an inquiry from Beth Holman, Associate Professor at the Bard Graduate Center. Holman made an appointment to examine pieces by Giovanni Bernardi and those of his great rival Benvenuto Cellini, of whom she is making a study. We hold an outstanding example of Cellini's personal overture to Pope Clement VII (1523-1534), dating to 1534—an extraordinary tour-de-force. Examination of the engraver's art, clearly evident from the die work on this high-quality specimen, reveals the superb mastery and delicate touch of the artist's talent; the modeling of the figures on the

reverse rivals that of any time, any place.

Holman's research on Cellini has raised a number of questions concerning not only the

remarkable artist's involvement with minting and engraving but also the values and equivalencies of coin denominations and amounts referred to both by Cellini, in his autobiography, and in the surviving records of the Papal Chancery.

From the Joachimsthal region of the old central European state of Bohemia come several curious 16th-century pieces which were brought to our attention in connection with a recent inquiry from Professor Suzanne Stetkevych, of the University of Indiana. Stetkevych

was researching the motif of the serpent in the Garden of Eden in respect to connections with the crucifixion. A so-called "pestilence taler" (Katz 8; Donebauer 4291) bears an image of a snake entwined on a cross, with a reference to Numbers: 21, while on its obverse is a crucifixion scene of Jesus on the cross with twelve



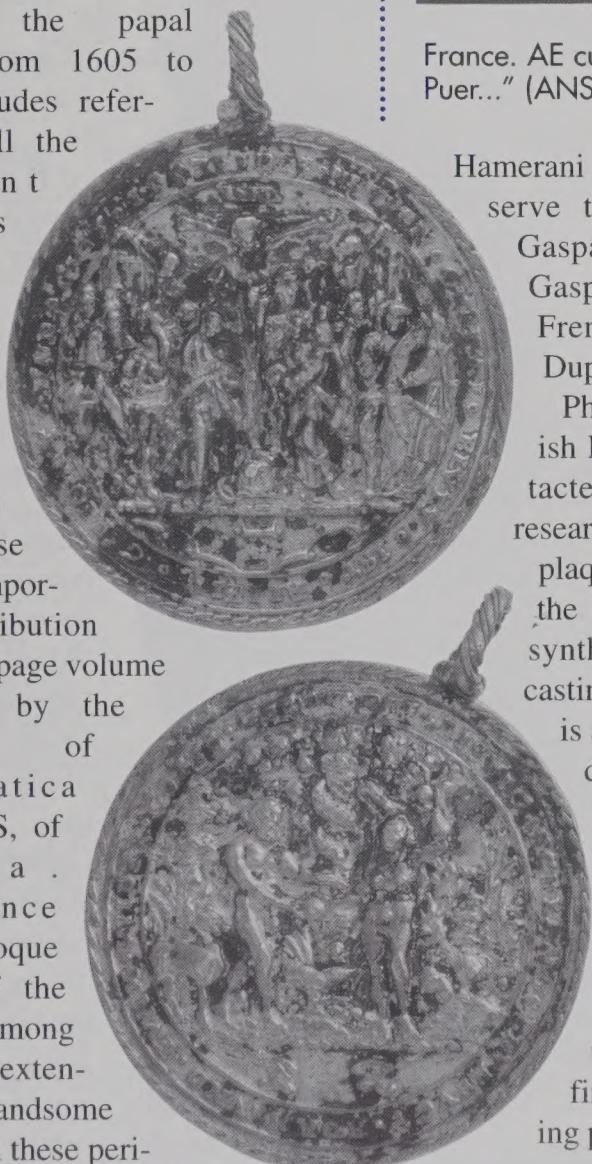
Austrian States: Bohemia (Joachimsthal). AR "Pestilence Taler," 1528. (ANS 1938.127.321, Defendorf Collection purchase) 47.7mm

kneeling apostles to the sides and a reference John: 3. A Joachims-thaler silver medal of 1557 (Katz 376; Donebauer 4368) features an elaborate crucifixion scene on one side,

with an image of Adam and Even in the Garden of Eden with plants and animals, including the central depiction of the serpent in its proverbial apple tree, on the other. The pertinent references which I have noted here are to Viktor Katz' *Die erzgebirgische Pr gemedaille des XVI. Jahrhunderts* (Prague: M. Schulz Graphische Kunstanstalt A.G. [ca.1931]) and Donebauer's *Beschreibung der Sammlung b hmischer M nzen und Medaillen des Max Donebauer*, edited by Eduard Fiala (Prague: self-published by Donebauer, 1888-1890).

A major new book on medals from the Pontificates of Popes Leo XI through Clement IX, *Il papato dal 1605 al 1669 attraverso le medaglie*, has recently been completed by Walter Miselli, of Milan, who sent us a copy. This work, the third in the author's exhaustive series covering the papal medals from 1605 to 1730, includes reference to all the relevant examples in the ANS collection.

A print-out of material in the ANS data base made an important contribution to this 660 page volume published by the firm of Numismatica Varesi SAS, of Pavia. Renaissance and Baroque medals of the Popes are among the most extensive and handsome issues from these periods. Many of the finest papal medals fall within the scope of this new volume, including works by Alberto, first of the long-lived



Austrian States: Bohemia (Joachimsthal). AR cast and chased medal, looped, 1557. (ANS 0000.999.53889) 53.6mm



France. AE curved-top plaquette, uniface, by Henry Dropsy, n.d. "Incipe, Parve Puer..." (ANS 0000.999.52436) 137.8 x 124.3mm

Hamerani dynasty of engravers to serve the popes; the talented Gaspare Mola; his nephew, Gaspare Morone; and the French master Guillaume Dupré.

Philip Mernick, of the British Numismatic Society, contacted us as part of his research on the series of French plaques made of *bois durci*, the 19th-century precursor to synthetic resin and plastic casting compounds. *Bois durci*

is a substance made of powdered wood (normally either ebony or rosewood) mixed with an adhesive compound—usually blood, originally, or egg white or gelatine. This mixture was then dried and ground to a fine consistency; the resulting powder was then placed in

a steel mould and compressed in a powerful hydraulic press while being heated by steam. The final product had a highly polished finish—typically dark brown or black—imparted by the surface of the steel mould. Its “secret process” was patented by an artist named LePage, in Paris, in 1855.

These interesting items constitute an appealing series of Victorian decorative arts objects (about 80 kinds are known) dating from the late 1850s to the 1890s. Looking like medallions but being non-metallic, *bois durci* pieces have not been necessarily classified as “numismatic” by scholars or collectors. The artists of these works are unknown, although they featured high-quality portraits of personalities living and dead, and their creations would certainly be considered as medallistic sculptures in the art world of today. Unfortunately, as far as we have been able to determine, there are no examples of *bois durci* works in the ANS cabinet. Search requests like this one not only help reveal what there is in the collection here, but also show us

its gaps! (Philip and Harold Mernick have developed a website on *bois d'urci*, which can be found at

France. AE hexagonal medal, uniface, "Mermaid," by Henry Dropsy, n.d. (ANS 0000.999.52431) 52.0mm



[http://mysite.freeserve.com/bois\\_durci](http://mysite.freeserve.com/bois_durci). The information included here has been gleaned from this site.)

One of the many attractive medallic creations by the French master-sculptor Henry Dropsy (1885-1969; his name is also sometimes to be found spelled incorrectly, in the usual



France. AR plated and gilt galvano plaque, "Joan of Arc," by Emile Dropsy, [1893]. ANS 0000.999.53888) 85 x 111.2mm

French manner, as "Henri") came under scrutiny by Donna M. Rohner. Regrettably, we have on file very little information on Dropsy's works,

although the cabinet does possess a grouping of them. Dropsy's medals from 1908 to 1948 are listed in Victor Canale's "Les œuvres de Henry Dropsy" in *Cabinet des Médailles, Exposition-Concours de Numismatique*, Paris, April-May 1949, p. 130-134.

Born in Paris, Henry was the son of medalist Jean-Baptiste Émile Dropsy (1848-1923), with whom he began his artistic apprenticeship in 1898. In 1900, he entered the École des Beaux-Arts, where he then studied with Injalbert, Patey, Thomas and Vernon. The younger Dropsy won the Grand Prix de Rome for medal engraving in 1908 and the silver (1914) and gold (1921) medals of the Société des

Artistes Français.

The younger Dropsy had one of the most distinguished academic careers of any medallic artist. In addition to working professionally out of his own studio in Montmartre, he was primarily a teacher. A national travel grant awarded in 1922 enabled him to visit Italy, Algeria and Tunisia. He was named the head of the medal engraving department of the École Nationale Supérieure des Beaux-Arts in 1930, and in 1937 he was made a member of the Superior Council for the teaching of fine arts.

In 1942 he was elected to the engraver's chair of the Académie Française which had been held by Louis-Alexandre Bottée (1852-1941).

Although Dropsy's work may not be so well known in the United States, it spanned a range of the 20th century's stylistic tendencies and

proved quite influential. He put his own stamp on the characteristic French soft-edge technique so popularized by Roty, and many of his medals show both a more sculptural and a more sketchy treatment, often with an earthiness and whimsicality which seem modern. Altogether, Dropsy designed more than 600 medals, which have been described as "vigorous, poetic, refined and always original." Among his students

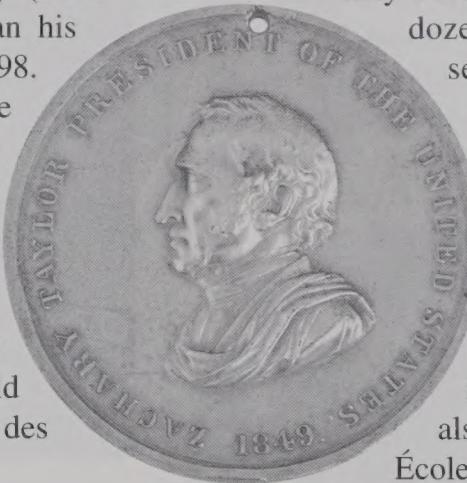
may be counted at least a dozen who themselves became winners of the Prix de Rome. Before his retirement and designation as honorary professor in France in 1955, Henry also taught at the

École des Beaux-Arts in Cairo, Egypt (1947-8).

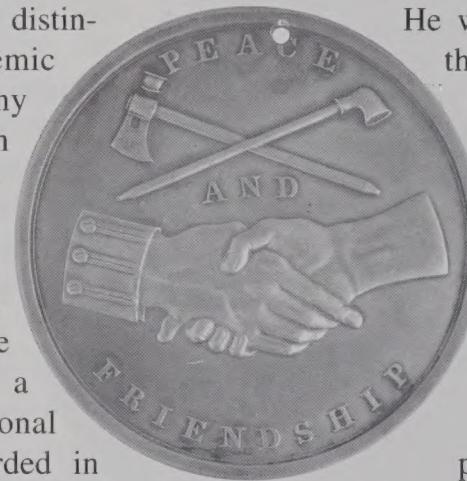
He was an officer of the Legion d'Honneur as well as a member of l'Institut de France, of which he served as President in 1952.

Regarding plans for a forthcoming exhibition focusing on the "Maid of Orléans," Laura Coyle, the Curator of European Art at the Corcoran Gallery of Art, in Washington, DC, contacted us about "Joan of Arc medals" in the ANS cabinet.

(This is actually one of the subject category headings under which our collection has been organized.) Coyle said our "on-line catalog is extremely impressive and very helpful; it must have been a tremendous undertak-



United States. Zachary Taylor, AR Indian Peace Medal, by H. K. Brown and J. Reich, 1849, large size. (ANS 1915.154.1, gift of H. R. Browne, M. Wormser, J. C. Woodbury and E. R. Ackerman) 75.7mm



ing," and continued, "I've already found at least a few interesting medals, which seem actually to be unique in your collection, such as the one with the Fremiet statue on it and another with Napoleon on one side and JA on the other." ANS itself was the issuer of a Joan of Arc medal by Anna Hyatt Huntington. Among other important pieces are two different medals by Paul Manship, as well as some by Dropsy, Roty and others.

### American Indians, Peace and Friendship Medals

Clearly, much of our curatorial work relates routinely to important parts of the collection which have already gained some degree of fame. Readers will recall, for example, the frequent mention of American Indian Peace Medals—typically inscribed "Peace and Friendship"—that I have had occasion to make in this column. Recent activities and attention have continued along these lines, as may be seen.

A Pre-Doctoral Douglass Fellow in the Department of American Paintings and Sculpture at the Metropolitan Museum of Art, Karen Lemmey, is focusing on the work of American sculptor Henry Kirke Brown (1814-1886). She contacted us in connection with her dissertation on him, for the City University of New York Graduate Center, since our collection includes examples of his medals. Surprisingly little known, Brown worked primarily in three-dimensional sculpture, but did execute several medallic works. Among these is the obverse of the 1849 Zachary Taylor Indian Peace Medal,

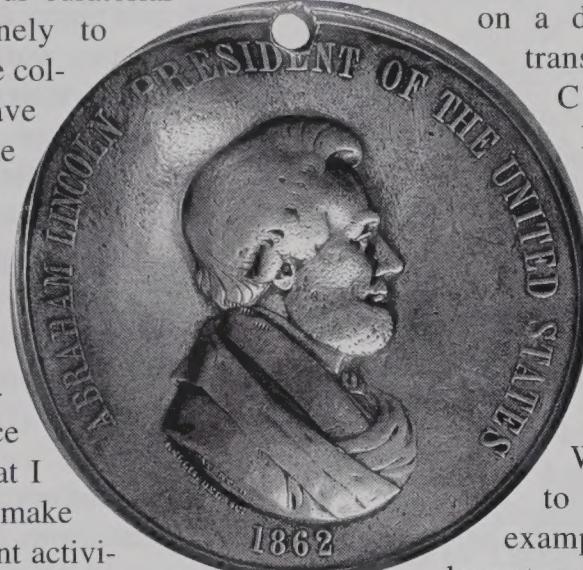
on which Brown's depiction of the Presidential portrait features a contemporary civilian shirt, coat and collar arrangement but with added classical drapery. We know from surviving correspondence that Brown's inexperience with medallic sculpture necessitated remodeling of his original work to make it suitable for reproduction

on a die and for transfer by the Contamin lathe. There are ten examples in the ANS cabinet, representing all three sizes of the medal.

We are fortunate to have original examples of the largest and smallest sizes in silver.

Another researcher whose interest in Indian Peace medals led her to the ANS cabinet is Cynthia Becker, who is writing a children's biography of two Colorado Ute Indians, Chief Ouray and his wife Chipeta. Becker inquired about the splendidly evocative Abraham Lincoln medal which is present-

ly on display in our exhibition "Drachmas, Doubloons and Dollars" at the Federal Reserve Bank of New York. This item, a gift of the great public-spirited benefactor J. Sanford



United States. Abraham Lincoln, AR Indian Peace Medal, by Salathiel Ellis, 1862, large size. (ANS 1917.161.1, gift of J. Sanford Saltus) about 77mm (damaged)



United States. Silvered AE galvano, "Ne-I-So-Meh-Yuma," by Edward Sawyer, 1904. (ANS 1910.137.6, purchase) 71mm

Saltus, was reportedly sold by its original owner, a Ute Indian from Colorado, who said the medal had deflected a bullet and saved his life. Such a medal is known to have been awarded to Ouray and six other Utes in 1863 (an extant photo of Ouray clearly shows the Lincoln medal). Becker added a sidebar about Peace Medals in her book, and thought the story

of the medal that deflected a bullet would be very interesting to children.

Unfortunately, the information that Saltus had been able to obtain about the lucky medal is limited. We know no more than that the unnamed Ute



United States. AE galvano shell, "Chief-Sota-Oglala-Sioux," by Edward Sawyer, 1912. (ANS 0000.999.45988) 71mm

recipient had been in a skirmish with another tribe, in 1873, when a bullet fired at him struck this medal, which thereby saved his life. He subsequently sold the medal, calling it "heap bad medicine," because he felt it should have kept the bullet away

from him altogether. The medal is an original, pierced solid silver issue (second striking, second reverse), cratered by the impact of the bullet which it prevented from penetrating the ungrateful owner. This lead slug is still embedded in the medal's surface, so I hope perhaps someday I may be able determine by what kind of firearm it may have been fired.

Charles Markantes, who had previously ordered a series of photos of Presidential Indian Peace Medals, notified us that the Winter, 2004, issue of the *Journal of the Little Big Horn Associates, Research Review*, will be publishing his article on the President Ulysses S. Grant Medal, of which of course the ANS has a number of examples.

Kate Goodwin consulted us to ask for help identifying two "Indian Peace medals" which had a curious history. They had been purchased about 30 years ago by her grandfather, a local jeweler in Devon, England, from a man who happened

into his shop. "The man claimed that they had been made by Indians and given to the land agent (himself?) as a thank you" for sorting out difficulties in disputes. Goodwin wondered whether, indeed, these might possibly

be examples of the famous series of American Indian Peace Medals, and contacted the National Museum of the American Indian, where she was given the suggestion to ask us. But these two specimens in fact turned out to be part of an attractive series produced in the early 1900s by the artist Edward W. Sawyer. They were published in the *American Journal of Numismatics*, Vol. 47 (1913), pp. 153-55, along with Sawyer's article "My work among the Indians," in the same volume, pp. 159-63. All examples in the ANS cabinet are electrolytically-produced shells, "galvanoes." Those that

France:  
Merovingian  
Kingdom—Royal  
Series, Dagobert I  
(629-639). AV  
Tremissis, Viviers  
mint. (ANS  
1949.49.5,  
purchase)  
13.6mm

appear to be "silver" seem to be lead-filled silvered galvano shells.

## Medieval Money, Researches and Publications

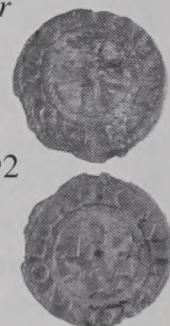
Even though the ANS collection of Medieval European coins (Department "M") is not particularly large or representative in many respects, it does include a broad and interesting selection of significant pieces and is frequently consulted by international scholars. A specimen which we purchased from Dr. Jacob Hirsch in April, 1949, was the subject of an inquiry from Nicolas Clement (Allocataire de recherche, Doctorant en Histoire et Archéologie médiévales, at the Université Lumière in Lyon, France), who is studying the coins of Viviers (Ardèche), France, of the sixth and seventh centuries. He contacted us for information and photos of this coin, which had been acquired along with five other Merovingian gold pieces. This tremissis of Dagobert I is accompanied by an antique tag (629-639) which bears the numbers "182" (a sale lot or inventory no.) and "4788," and the note "found near Vichy." Our coin is a variant Prou's no. 1348 and Belfort's no. 4932. Belfort's no. 4937, attributed to Sigibert (629-639), is possibly a misattribution of a coin essentially identical to our specimen.

David Fleischmann forwarded an inquiry about another coin which someone had recently found with a metal detector. With no known associations, the owner thought the piece might be an ancient British one, but in fact it was a Merovingian tremissis of what is sometimes called the "national series." It was part of a group that has been attributed to a place called Trizay-sur-le-Lay (the coin legend reads TIDIRICIACO = Tidiriciacum, a village in the hinterland of Poitiers that is believed to be the mint), in the arrondissement of Fontenoy, in the Vendée department and region of central France (formerly the old area of Aquitaine). The reverse bears the name of a moneyer

probably to be interpreted as "Gundobodes." This piece is evidently a variant of Belfort's no. 4297. The coin cannot be closely dated but was presumably minted around the first half of the 7th century.

No Merovingian coins can truly be said to be common, and most issues are quite rare, generally known only from a tiny handful of examples. Those of which numismatists are most likely to have heard would probably be the ones found in the famous 7th-century AD Sutton Hoo ship burial, in England. The ANS cabinet is fortunate to include some 89 gold pieces and 37 in silver. Much fascinating work remains to be done on these series, which have been gaining more attention in recent years. Principal references on the coins in this part of the Medieval cabinet are Auguste de Belfort's *Description générale des monnaies merovingiennes, par ordre alphabétique des ateliers*, Société Française de Numismatique, 1892 (reprint, with introduction and bibliography by Georges Depuyrot, Paris: Maison Florange, 1996); Maurice Prou's *Catalogue des monnaies francaises de la Bibliothèque Nationale: les monnaies merovingiennes*, Paris: Rollin & Feuardent, 1892 (reprint, with introduction by Georges Depuyrot, Nîmes: C. Lacour/Rediviva, 1995); and Philip Grierson and Mark Blackburn's *Medieval European Coinage*, Vol 1: *the Early Middle Ages (5th-10th centuries)*, with a *Catalogue of the Coins in the Fitzwilliam Museum*, New York: Cambridge University Press, 1986.

Continuing work on the last reference, the Medieval European Coinage Project in the Department of Coins and Medals at the Fitzwilliam Museum, University of Cambridge, Research Associate Dr. William R.



North Italy(?):  
Marsagona(?).  
AR denaro, ca.  
1200. (ANS  
1987.41.349,  
Gift of Paul  
Bedoukian)  
16.7mm

Day, Jr., posed several interesting questions on some later coins in our cabinet. Day is progressing with the great on-going publication program of the renowned numismatist Philip Grierson, whose incomparable collection forms the basis for the monumental series. To the extent they have been catalogued, the ANS holdings are valuable as comparative material for researchers due to their availability through our on-line data base.

One coin of special interest to Day and Grierson is a silver denier or denaro (penny) with the obverse legend MARSAGONA (or, alternatively, SAGONAMAR), an issue to be included in the forthcoming MEC volume on North Italy.

This scarce coinage is one about which nearly nothing is known conclusively. It has been attributed variously to Marsanne, in the Valentinois area of Southern France,

and to Savona, in northern Italy. It carries abbreviated remnants of the names of three emperors (Henry, Conrad and Lothar), and its dating seems still uncertain although a context relating to known Crusader issues presumably might help. Our coin was donated by the late ANS benefactor Paul Bedoukian, who had acquired it in Beirut along with other pieces, in groups, associated with the Crusades. He designated these as "hoards" but without provenance or other information.

Our "Marsagona" coin was said to have been in Bedoukian's "Hoard 5," which consisted primarily of coins struck by the counts of Tripoli. There were 37 deniers in the parcel, ranging from four French feudal pieces to issues of the Kings of Jerusalem and Cyprus, the Princes of Antioch and the Lords of Sidon as well as the Tripolitanian Bohemunds. If indeed

the coins were unearthed together as a hoard, a terminus post quem for the interment is provided by a denier of Henry I of Cyprus (1218-1253). Some of the rest of the coins could date back as far as the 1130s or earlier, and some of them are of types which could have been minted on into the second half of the 13th century.

A challenging inquiry about a 16th-century Italian account relating to the painting of the Nativity (in the National Gallery, London) by Piero Della Francesca (ca.1416-1492) came from Marilyn Aronberg Lavin. Her problem was to explain a reference in a court case involving the artist's heirs, who contested the inheritance including this famous work. The painting's value of 80 gold *denarii* was to have been divided in thirds, the distribution of one third of which, if not done, would impose a fine of 10 *ducati*.

Whereas the ducat was a standard gold coin of the time, the denarius was not, and must have referred to a money of account. But was the term ducat being misused in this Tuscan setting (as seems to have sometimes been the case elsewhere) to refer to a *fiorino d'oro*, the standard Florentine gold florin? No doubt a thorough study of surviving documents might have much to tell us. In reference to our Tuscan gold collection from this period, one interesting piece is a florin attributable to the moneyer Bernardo di Simone di Antonio de Canigiano,

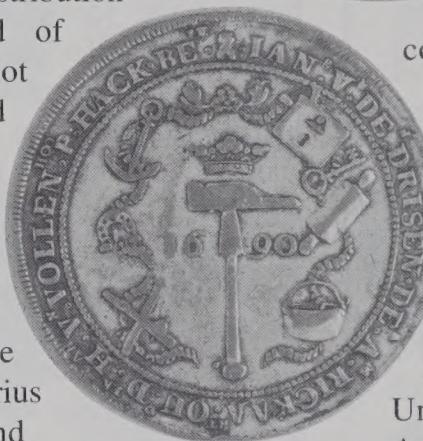
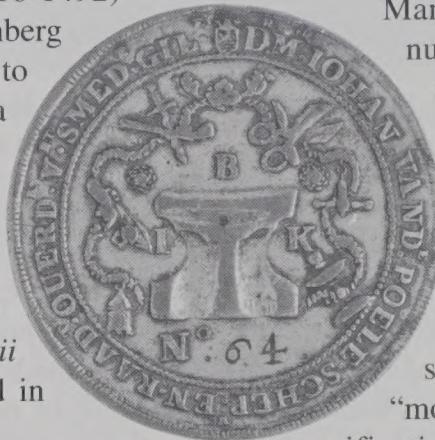
who is documented as serving in office during the second semestre of 1495; no examples were recorded in the *Corpus Nummarum Italicorum* or by Bernocchi, in *Le monete della repubblica fiorentina*, the two principal works on the coinage, which in fact misrepresent the stemma (the armorial bearing) of the moneyer used as a mint mark.

## Modern Coins, Tokens, Paper Money and Fantasies

Many modern foreign numismatic items are among the most popular when it comes to requests for information from the public. For purposes of departmental organization and storage at the ANS, "modern" (MO) is a classification which includes

coins, tokens, paper money and associated items made since approximately the 1500s, but it excludes materials from East Asia (EA) and South Asia (SA), Islamic (I) countries and related regions of the "Near East" and North Africa (the "I" category includes the state of Israel), the United States (US), and Latin America (LA). All of these are regional designations which have ANS departmental classifications of their own.

Elise Feuerstein Karras contacted us for information on her family's collection of miscellaneous foreign currency, collected and brought back as souvenirs by Soldiers returning from the battlefields in WWII. Such pieces seldom have significant value as collectors' items today, but it is always a good idea to check them, and to see if this could lead to a worthwhile inter-generational family pastime. One can always obtain a copy of the latest edition of the *Standard Catalog of World Paper Money*, by Albert Pick, published by Krause Publications of Iola, Wisconsin.



Netherlands:  
Middelburg. AE  
Blacksmiths Guild  
token, 1690, no.  
64. Wittop Koning  
32.1 (ANS  
1940.100.2345,  
gift of Mrs. Robert  
James Eidlitz and  
bequest of R. J.  
Eidlitz) 47.7mm

No. \_\_\_\_\_  
SERIES A.

# Rome Clearing House Association Certificate

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United States: Rome, Georgia. \$50 Rome Clearing House Association Certificate, from the A. Piatt Andrew Collection, "Panic of 1907" notes in album. (ANS 1958.12.258, gift of Helen Andrew Patch) 213 x 88 mm.

Researcher Christian Teulings has served as an ANS volunteer from afar by reviewing and annotating the listings of guild tokens of the Netherlands as provided through our on-line data base. He has meticulously found and verified the past collection history and reference citations for this unusual part of the ANS cabinet, and provided amendments and corrections for the descriptions where necessary. For instance, he noted that the three Maastricht tokens are now generally accepted as being from Cologne, and the names on our tokens even give further evidence this is correct. Our entries include catalog reference numbers to the relevant works, such as that by the late Dr. D. A. Wittop Koning, *De penningen der Noord-Nederlandse Ambachtsgilden* (Amsterdam: Jacques Schulman B.V., 1978).

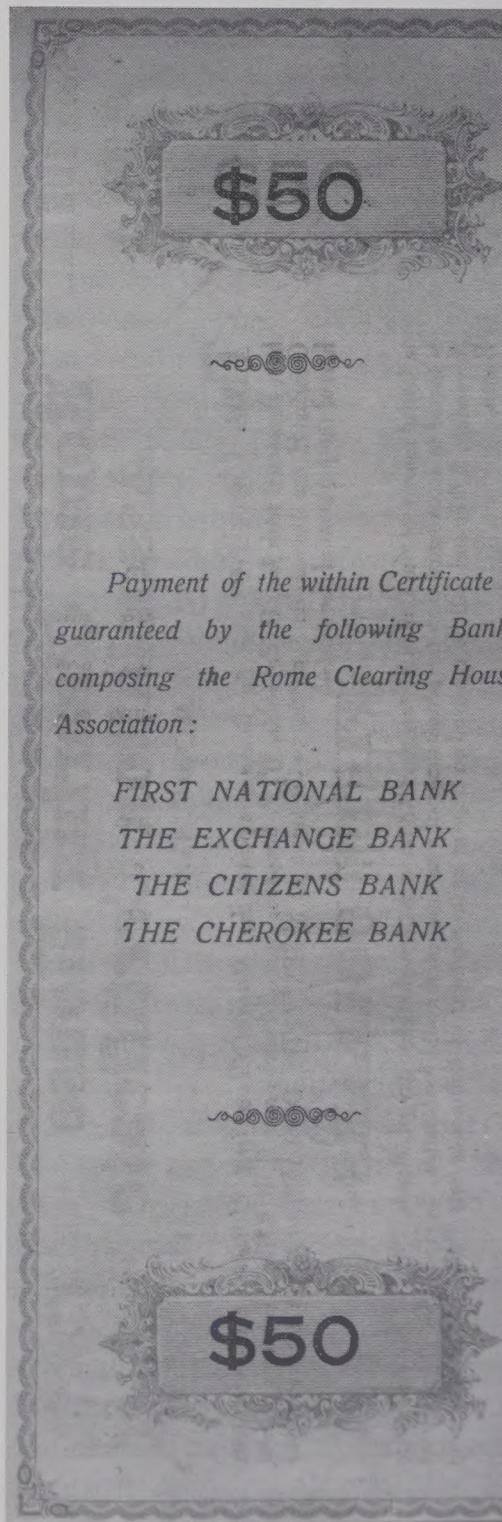
Jorge Reyes Torres, from Chile, wanted to know about a rather

obscure item, a Jewish souvenir/ceremonial "False Shekel." The curious pieces categorized under this rubric—not actually coins and not truly medals or tokens in the normal sense of these terms—seem to have been made fairly extensively in Europe over the past 400+ years. They typically more or less replicate the appearance of the certain ancient Judaean coins of the first or second rebellions against the Romans (CE 66-70 and 132-5). A number of these curiosities are in the ANS cabinet although they have not yet been fully catalogued or entered into the data base. A reference on them is Dr. Bruno Kisch's 1941 article "Shekel Medals and False Shekels," in *Historia Judaica*, Vol. 3, No. 2.

Dawn Mason, a Museum Studies student at George Washington University, contacted us for help with a class project. As an assignment at the beginning of the semester, the students had been asked to select an object to study over the course of the term. She chose a 1937 German 10-Pfennig coin, and found many sources and connections regarding it but also some discrepancy regarding material. But presumably it is a standard piece which should consist of aluminum-bronze alloy (91.5% copper, 8.5% aluminum). Surely any other composition would be some sort of rare and possibly inexplicable anomaly.



Europe, 16th century and later. WM "Gorlitz" medal ("False shekel"). Kisch D-7 (ANS 1965.319.1, gift of Adolph E. Koch) 32.6mm



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## American Miscellany

Thomas Sheehan made arrangements to study the collection of A. Piatt Andrew, included in his album "Cash Substitutes in the Panic of 1907." This accession includes the latter's article on the subject (with the same title, published in the *Economics Quarterly*, 1908) tipped onto the first page as well as 177 scrip notes and bearer checks of the period. Unfortunately, the notes Andrew collected are also glued into the album. This fascinating bit of early 19th century American numismatic material was donated in 1958 by Mrs. Isaac (Helen Andrew) Patch, the collector's sister. Apart from this grouping, we have only perhaps a dozen additional 1907 Panic notes. Sheehan is compiling a study on all the 1907 "panic" scrip.

Our "US" Department (the coins, tokens, paper money and related items, but not including medals and decorations, from the area that is now the United States of America) is outstanding in some areas and deficient in others, but it is called upon regularly to provide answers to questions and imagery for publications as well

as for comparative purposes. Many calls come from people who simply want to know if they may have found something with value as a collector's item and indeed, several individuals contacted us in fond hopes, as usual, that they had discovered previously unrecorded examples of such items as the rare fantasy U.S. silver dollars dated 1804. (Alas, these common Asian forgeries still turn up regularly, along with counterfeit trade dollars and 1913-dated Liberty Head nickel alterations and



United States.  
Colonial  
Connecticut,  
Higley's copper  
token coinage,  
1737. Crosby 22  
(ANS 1896.3.1,  
gift of Andrew C.  
Zabriskie) 29.3mm

modern "two-headed" fabrications—usually quarters.)

The ongoing inquiries about worthless replica coins have been accompanied by a commensurate number of questions about their paper counterparts, such as the parchment-like simulations of early American notes made over the past fifty years or so by the Historical Documents Company, of Pennsylvania. Many correspondents ask about old, used small-sized silver certificates and older notes still to be found in circulation. Often they seem saddened or discouraged to learn that simply because it may be "old" a numismatic item may not have any significant value.

In the course of routine activities, we often have occasion to verify references involving items previously

published. In connection with my colleague Michael Bates' April 8, 2004, talk on mining and minting for the New York Numismatic Club, we sorted through the collection for selecting images and encountered a little discrepancy, so specialists in Early American numismatics may wish to make note of a correction which

had to be made in our accession records of two rare 18th century pieces, Simsbury (Granby), Connecticut coppers minted by Samuel or John Higley. These coins are cited in the 1995 ANS publication of the *Coinage of the Americas Conference (COAC)*, Proceedings No. 10, *The Token: America's Other Money*, edited by Richard G. Doty, in the presentation "Die Varieties of Higley Coppers," by Daniel Freidus.



United States.  
Colonial  
Connecticut,  
Higley's token  
coinage, 1739,  
Crosby 26 (ANS  
1894.23.1, pur-  
chase) 28mm

Somehow, the coins had accidentally been associated with each other's accession notations, so that example no. 3 of Freidus variety 3.2-B.a (Crosby 22; ANS 1896.3.1; 8.18g) is actually the coin donated by Andrew C. Zabriskie, and the piece listed as example no. 4 of variety 3.3-D (Crosby 26; ANS 1893.23.1; 8.40g—a purchase) is not! Higley pieces are so rare that this information is essential for any census data. (Potential donors, please note: these two are the only genuine "Higleys" in the cabinet!)

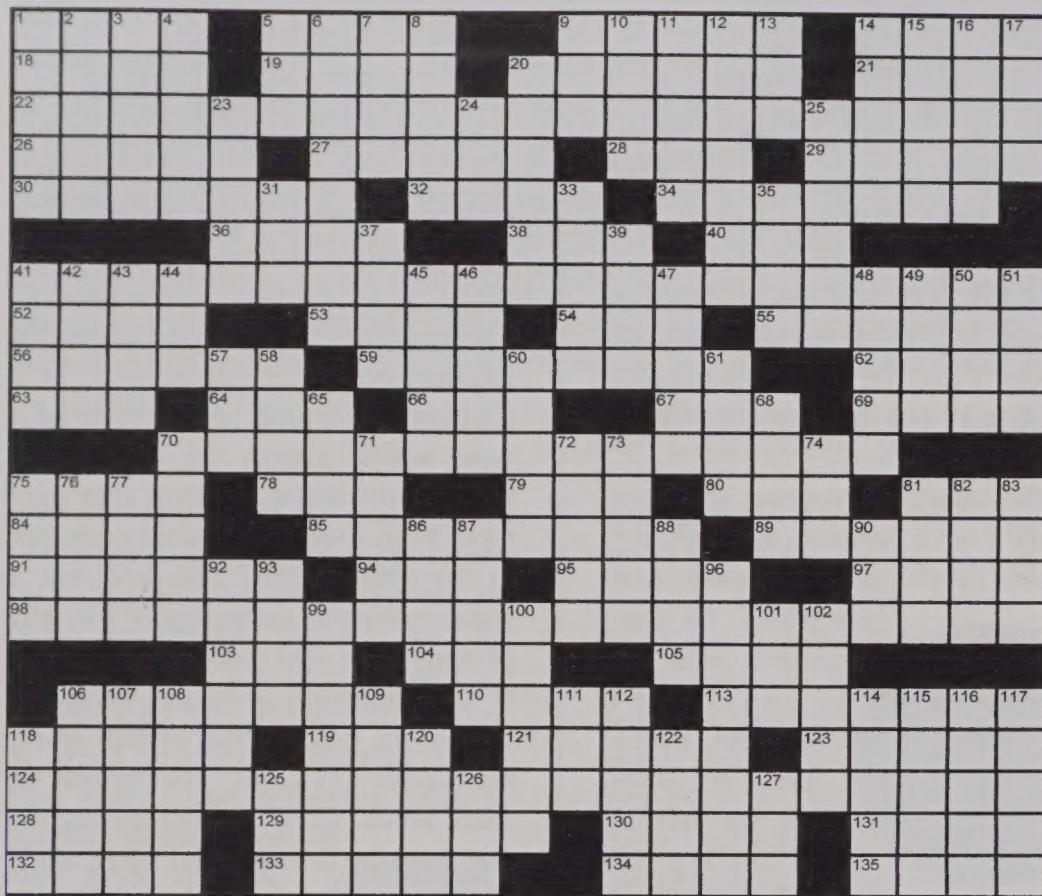
From George Griffith came an inquiry about what turned out to be a California souvenir "gold" piece of a type which copies the 1849-1854 type I gold dollar, an item that may have been used as a gaming counter in the 19th century. The ANS has a rather extensive collection of this sort of item (over 100 pieces), a corollary to the collection of actual fractional California gold pieces which numbers about 138 coins. The records on these items, some of them among the earliest to be documented, were made use of by researcher and ANS Fellow Robert J. Leonard in his recent work on the second edition of *California Pioneer Fractional Gold*, by Walter Breen and Ronald Gillio, (Wolfeboro, NH: Bowers and Merena Galleries, Inc., 2003).

It is always a pleasure to be able to assist people with their inquiries, and we must admit that it is at the same time interesting to have our attention drawn to various facets of the cabinet, this rich resource for both numismatic scholarship and general indoctrination into the history of civilization. Entertaining as the existing collections may be, though, a very important part of our message in bringing the ANS holdings and curatorial activities to public attention is to convey the idea of the importance of our donors and their treasured gifts. There is a high probability that every reader could help fill a gap in the cabinet, make a valuable contribution to posterity that could also answer a question or serve a need for some future inquiry.

# AMERICAN NUMISMATIC SOCIETY

## CROSSWORD

"There was a young numismatist..." BY MICHAEL J. PARRIS



### ACROSS

- Paté de foie \_\_
- Boris or Peter, e.g.
- Word to a noisy child
- Popular Japanese soup
- \* Veal
- Mother of Apollo
- Ornamental wall bracket
- High on the draft
- Start of a limerick
- Hotel option
- Pretty little thing
- MD's neighbor
- \* Poses
- Actress Elaine
- Type of bean
- Ouster
- Hold onto
- Australian State; abbr.
- Incessant complainer
- Line 2 of the limerick
- Buckeye state
- Honolulu's island
- Winning combo in tic-tac-toe
- Type of tent
- Bad cars
- Tattler
- Boisterous play
- Polite title; abbr.
- Shell propeller
- In the manner of
- \_\_ Angelico
- Sheepshank, e.g.
- Line 3 of the limerick
- \* A nob
- Winnie the Pooh character
- Radio City corp.
- \_\_ Cone
- Poetic twilight time
- Spanish plain phenomenon?
- Theodolites

- How baddies act
- Passengers ships
- 6 on the phone
- NJ cagers
- Cut of meat
- Line 4 of limerick
- Buddy
- That thing in Spain
- Supplicate
- Type of auction
- O.T. son of Seth
- \* Sea pest
- American territory
- 480 makes a tr. oz.
- Aromatic chemical
- Nonsensical
- Last line of the limerick
- Half of CVI
- Chargers
- Attar of \_\_
- Part of Q.E.D.
- Cap. of Yemen
- These come before tees
- Leg joint
- \_\_ Sea of Antarctica

### DOWN

- Lens
- Made a stencil over
- French 1 verb
- Early arms pact
- It opens la porte
- \* Chic zone
- Aleutian island
- Haley opus
- M.I.T. or N.Y.U.
- Cowl
- Like some mothers
- Type of triangle
- Men
- Desponds

- Running or occupied
- Merida mister
- Trees of the genus Quercus
- Early Danish king called Forkbeard
- Fire
- Carnival locale
- Perigree's counterpart
- Dernier \_\_
- Highfalutin tie
- Role
- Junior's exam
- Word to dobbin
- Actress Celeste
- "Attention, please!"
- \* Demi
- Bill's partner
- Toast choice
- Slangy greeting
- Bolts down a meal
- Dried meat
- Atop
- Verne captain
- Retained
- Figures; abbr.
- German wine region
- Comedian Bert and family
- Cupid
- Calamitous outbreak
- Q.E. II's daughter
- Type of tube or ear
- Campus quarters
- Sweet decoration
- Tar's 103 Across
- Election time; abbr.
- Paris airport
- TV and film actor Scott
- Japanese aborigine
- O.T. son of Zebulun
- Author Wiesel
- Part of ANS address
- Initial stake
- Type of pollution
- Word with gap or light
- World labor agency; abbr.
- Umpire's decision aid
- Clean a deck
- Gasp cause sometimes
- Lands gently
- Certain chamber works
- Norma \_\_
- Lanvin perfume intro ca. 1925
- Crave
- Forcefully; arch.
- Where Miletos and Ephesos were
- Desiccates
- Kirghiz oblast and town
- Desolate, severe
- Enroll
- Bull; comb. form
- \* Nanas
- Religious groups
- \* Loss
- Dirk's relative
- Harrow's rival
- Mao's "middle" name
- Mdse.
- Ecclesiastical seat of jurisdiction

**Note to solvers:** In addition to the theme limerick, this puzzle contains an extra challenge. The eight clues marked with \* are not ordinary clues but are anagrams of the desired answers which are 19th and 20th century coins (singular and plural).

(answers, page 62)



## Scanners and Cameras for Numismatic Imaging

The two most common ways of capturing digital images of coins or medals are to scan them or to use a digital camera. This installment of Numismatics.org will offer a preliminary comparison of these two methods. Figure 1 shows the output from a digital camera alongside that from a scanner. The top two images are of the same 1997 US quarter dollar found in circulation, a.k.a., the author's pocket. The lower two are of an aureus of the Roman emperor Nero issued in AD 54. The left two images were produced using the Society's digital camera, the right two using our scanner.

In one particular regard this is not a fair contest due to the equipment that was used. The Society's digital camera is a Nikon D1x, a professional grade camera with a current street price of \$3,700. The scanner used to produce the images on the right is an Epson Perfection 2450 Photo with a street price of \$229. Which is to say that the camera is over 10 times more expensive than the scanner so that one would expect better images from it. I should also say up front that in both cases I have used Photoshop to enhance the images. The intended object of this comparison is the end result as published here, so it seems appropriate to closely model the workflow we use at the ANS.

Looking at the quarter, some immediate points of comparison stand out. When lighting the camera version, I used a single strong light and a high shutter speed. This has the effect of preserving the metallic feeling of the surface but at the cost of revealing all the nicks and scratches on a circulated coin. One has much less control over lighting when using a scanner



Top: US Quarter, left camera, right scanner. Bottom: Aureus of Nero (1905.57.29, gift of D. Parish), left camera, right scanner. All images at 2X.

but the direct light they employ usually bring out the legends on modern coins very well. The camera was clearly superior in revealing the individual feathers on the eagle's breast, which are largely invisible in the scanned version. The single raking light used in the camera version also means that the lower edge of the coin is almost completely blown out.

The camera version of the aureus is clearly superior. The same single light source was used and in this case the legend of the coin is easy to read. The musculature of Nero's neck is more subtly represented, as are the details of Agrippina's dress.

Likewise, the camera preserved more detail in the hair of both portraits. Overall, the camera captured a range of shading that is lost in the scanned version. This allows much more detail to be seen.

I don't present this small case study as a final comparison of the relative benefits of cameras and scanners. For that one would need images of many more coins using a much wider range of equipment. Here at the ANS we have found that there is a lower learning curve with a scanner but that the best results often require careful work with our digital camera.

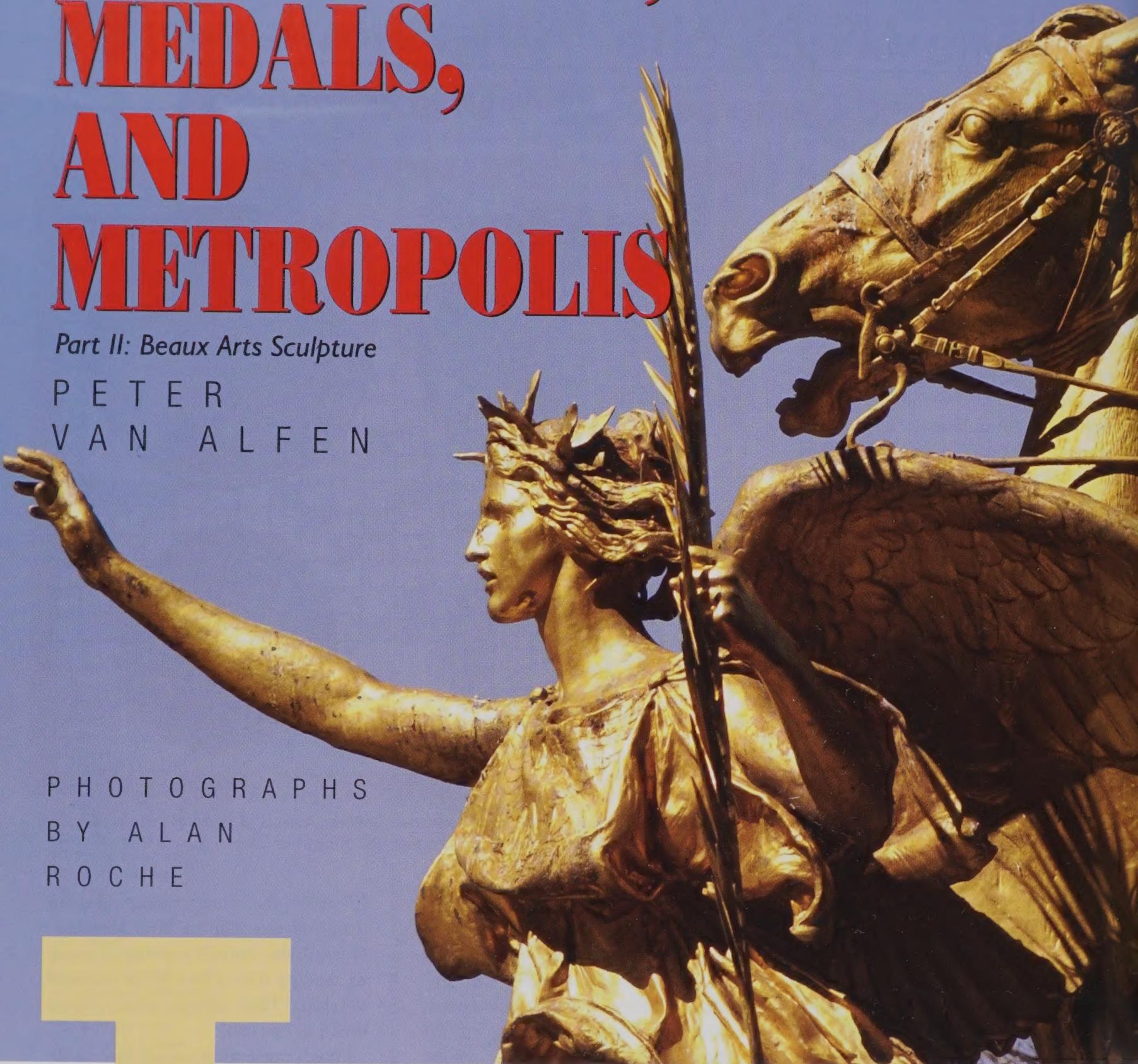
ANSM

# MONUMENTS, MEDALS, AND METROPOLIS

*Part II: Beaux Arts Sculpture*

PETER  
VAN ALFEN

PHOTOGRAPHS  
BY ALAN  
ROCHE



*This is the second article of a three-part series examining the relationship between numismatics and other artistic media primarily public sculpture and architecture in Manhattan. In the first installment (ANS Magazine, vol. 2.2, Summer 2003, pp. 17-23) we considered the sculptural adornment of Beaux Arts-period buildings created by noted numismatic artists. In this install-*

*ment, we turn to Beaux Arts free-standing sculpture and monuments.*

## The Saint-Gaudens Circle

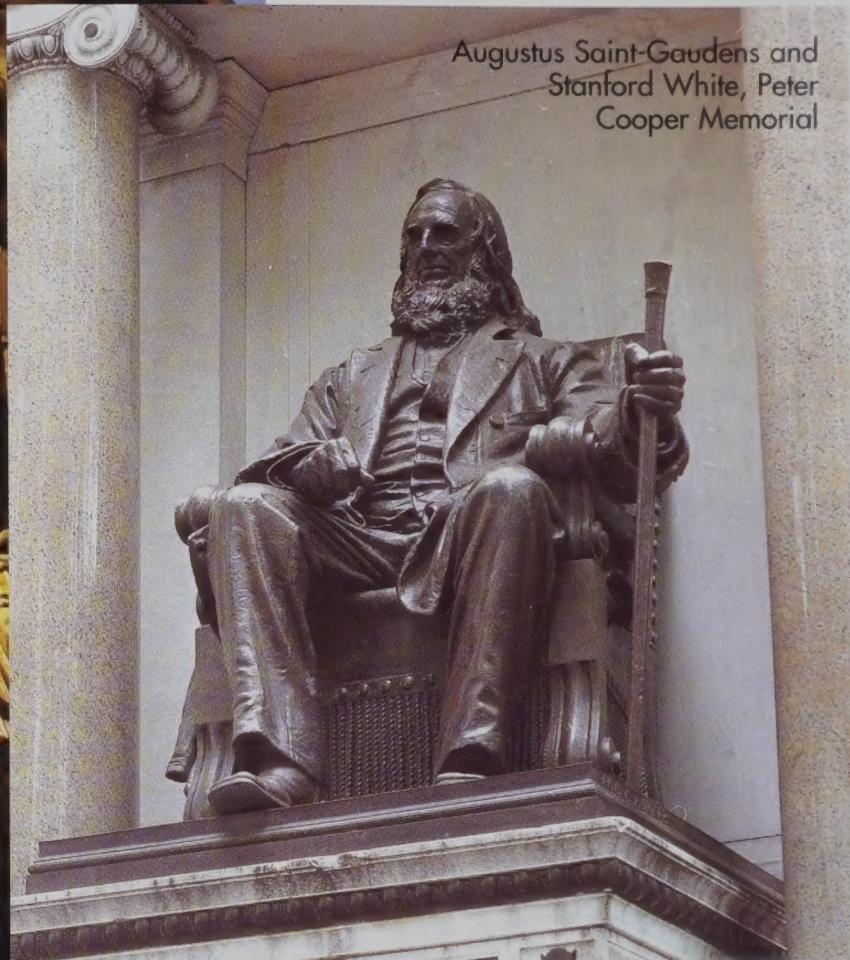
When, at the start of his second term in 1905, President Theodore Roosevelt began his campaign to revamp US coinage to make it more aesthetically pleasing (a campaign that had been initiated in part by the

ANS), he found in Augustus Saint-Gaudens (1848-1907) a willing friend and ally. By the turn of the century, Saint-Gaudens had become as powerful within the art world as Roosevelt was within politics. Both men were masters of their respective domains, both had the prestige to accomplish their collaborative program of elevating the country's per-



Augustus  
Saint-Gaudens, General  
William Tecumseh Sherman  
Memorial

ly every American, or at least those who touched the coins that he and his disciples helped bring to life, as it were. In the country's greatest metropolis—New York City's Manhattan—Saint-Gaudens and his disciples also left their mark on numerous street corners, parks, and other public spaces in the form of monuments and memorials, offering



Augustus Saint-Gaudens and  
Stanford White, Peter  
Cooper Memorial

ception of beauty. Saint-Gaudens would not live to see his gold \$10 Eagle and \$20 Double Eagle coins reach circulation in 1907; Roosevelt was more fortunate. Before he died in 1919, the President had witnessed the introduction of Bela Lyon Pratt's Two-and-a-Half-Dollar and Five-Dollar gold coins in 1908, Victor D. Brenner's new "Lincoln" cent in

1909, James E. Fraser's "Buffalo" nickel in 1913, Adolph A. Weinman's "Mercury head" dime and "Walking Liberty" half dollar in 1916, and Hermon A. MacNeil's "Standing Liberty" quarter in 1916. Still to come as a coda to the program was Anthony de Francisci's 1921 "Peace Dollar." For decades after his death, Saint-Gaudens' legacy touched near-

passers-by pause for reflection in an otherwise hectic cityscape.

With the exception of Brenner, who trained in Paris under the eminent French medalist Louis Oscar Roty, almost all the sculptors of the new coins and monuments had either been students of Saint-Gaudens or had assisted in his studio (or both). De Francisci, who was slightly younger than the rest, was not trained by Saint-Gaudens himself but by no less than four of his students; thus de Francisci's indebtedness to the master was almost as direct and complete as that of the others. Saint-Gaudens' influence on American sculpture and numismatic art in the early 20th century cannot be overstated; within a relatively brief period in the late 19th century his reputation as one of the

country's premier sculptors had grown exponentially.

Born in Dublin, Saint-Gaudens was raised in the City where he apprenticed as a cameo engraver while taking night classes at Peter Cooper's recently established (in 1859) tuition-free polytechnical school: Cooper Union for the Advancement of Science and Art. Like many American artists of his generation, Saint-Gaudens soon set off for Paris (in 1867) to study art first at the École Gratuite de Dessin (the Petite École) and later at the more prestigious École des Beaux Arts, an institution whose hold over American art and architecture in the later 19th century was all but complete. Throughout the 1870s Saint-Gaudens was in transit, moving from Paris to Rome to New York and then back to Paris, drumming up commissions for smaller portraits and decorative pieces as went along but always in search of the one large commission that would change his fortunes and fate. While he was still in Europe he befriended the young Stanford White and Charles McKim, future partners of the important New York City architectural firm McKim, Mead & White. The meeting was to prove fruitful; the two architects and the sculptor would share ideas and remain fast friends until their deaths. In fact, Saint-Gaudens collaborated with one or the other on every major sculptural commission he subsequently received. Saint-Gaudens' first important commission, for the Admiral David Glasgow Farragut monument in Madison

Augustus Saint-Gaudens, Liberty on the obverse of the 1907 High-Relief Double Eagle (ANS 1980.109.21 19, bequest of A.J. Fecht)



Augustus Saint-Gaudens, Admiral David Glasgow Farragut Memorial

Square Park (between 23rd and 26th Streets and Fifth and Madison Avenues) came not long after the three met in 1875.

Saint-Gaudens and White traded ideas for the monument of the Civil War hero (famed for his capture of New Orleans) during travels through Italy, finally settling on a naturalistic, wind-swept standing portrait of the Admiral set atop an exedra as integral to the monument as the statue itself. White's swirling waves carved in bluestone reflect the ocean, while the allegorical figures of *Loyalty* and *Courage* are set within. When the monument was unveiled in 1881 it

received tremendous applause; Saint-Gaudens had little trouble ever after finding important, lucrative commissions.

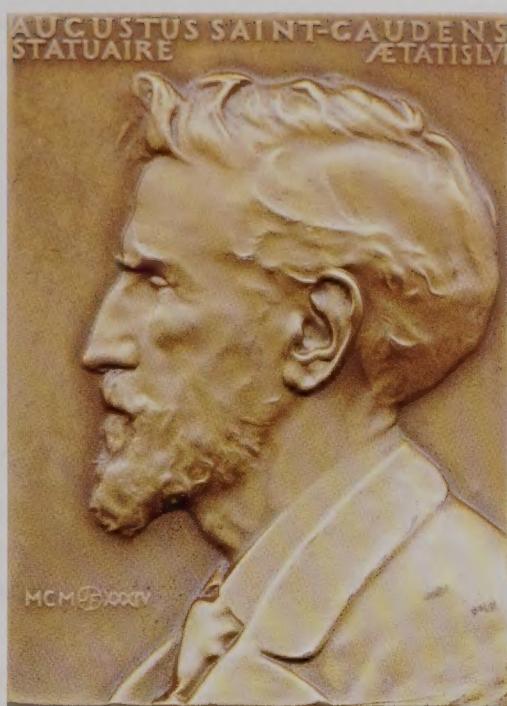
With his reputation solidifying, Saint-Gaudens was thrilled to receive the commission to produce a commemorative statue for Peter Cooper, who had died in 1883. Always a grateful alumnus of Cooper Union, Saint-Gaudens sought to produce a fitting tribute to the man who had provided him his first (free) education in the fine arts, and so labored over 27 successive versions of the statue before finding satisfaction. For the pedestal and marble canopy, Saint-Gaudens again sought Stanford



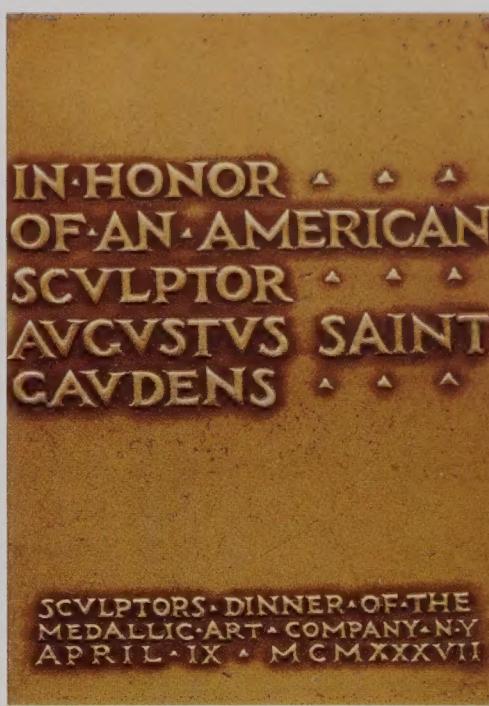
James E. Fraser, medal honoring Augustus Saint-Gaudens presented at the 1901 Pan-American Exposition (ANS 0000.999.21), AE, 91 mm

White's expertise, but White, who by this time was quite busy himself with numerous projects in the City and elsewhere, clearly did not push himself as hard as Saint-Gaudens would have liked. Saint-Gaudens, in fact, was quite unhappy with White's rather pedestrian efforts. Nevertheless, the completed work was unveiled in 1894 in a small park behind the school (where Third Avenue becomes Bowery) that Peter Cooper nearly went bankrupt to establish.

Saint-Gaudens' last large-scale project before his demise, this time with Charles McKim as a collaborator, was the glorious, golden equestrian statue of General William Tecumseh Sherman unveiled on the corner of 59th Street and Fifth Avenue in May 1903. Nearly ten years in the making, the statue is unusual for heroic equestrian bronzes because of its vigorous sense of forward motion. A winged Victory leads Sherman's horse at a trot; the General sits at ease in the saddle, a tired look upon his face, his cape blowing in the wind. The monument was well received at its unveiling and rightly so. Always the harshest critic of his own work, Saint-Gaudens was overjoyed with his efforts, particularly with the goddess: "It's the grandest 'Victory' anybody ever made," he said, "Hooray!" (Greenthal 1985: 158). (Among his other traits, Saint-Gaudens was never especially modest.) The obvious affinity between the



John Flanagan, medal honoring Augustus Saint-Gaudens (ANS 1976.263.13, gift of Adolph A. Weinman), AE, 46 x 63 mm



Weinman and James E. Fraser, would become equally famed for both their numismatic and large-scale sculptural endeavors. Most members of this group collaborated with or assisted each other on various projects in the City or elsewhere, most followed Saint-Gaudens at one point or another to his studios in Paris or in Cornish, New Hampshire; most became teachers or mentors themselves. Like Saint-Gaudens, many had close ties to

Cooper Union and the Art Students League, another important art center in turn-of-the-century New York, where they had either studied or taught or both; many also had close ties to the

ANS as members, medal designers, or as winners of the newly established (in 1913) J. Sanford Saltus Award for Signal Achievement in the Art of the Medal. Adolph

A. Weinman designed the award medal which was given first to James E. Fraser (1919), then to Weinman himself (1920), who was followed by John Flanagan (1921), Victor D. Brenner (1922), Hermon MacNeil (1923), Fraser's wife Laura Gardin (1926), and Anthony de Francisci (1927).

The close personal and professional ties between these artists and the respect they had for their teacher also found expression in medallic por-



John Flanagan, uniface portrait honoring Daniel Chester French on his 69th birthday (ANS 0000.999.70711), AE, 140 x 100 mm



Anthony de Francisci, uniface portrait of Adolph Weinman (ANS 1917.209.1, gift of Anthony de Francisci), AE, 140 x 212 mm

traits. Fraser and Flanagan, for example, produced portraits of Saint-Gaudens (the ANS example of Flanagan's medal was owned by Weinman, illustrating again the group's close bonds). Flanagan also produced a portrait of Daniel Chester French, an equally important peer of Saint Gaudens' and likewise a teacher of a number of the same pupils (e.g., Weinman). De Francisci, a later-generation member of the group, portrayed his immediate mentor, Weinman.

## Frederick MacMonnies (1863-1937)

One of Saint-Gaudens' first assistants, MacMonnies was also one of his most beloved and respected students. Recognizing MacMonnies' talents, Saint-Gaudens urged him to leave New York for Paris (in 1884) in order to attend the École des Beaux Arts. Once finished with his studies, MacMonnies established his own studio in Paris where he was based until the beginning of the First World War. It was there that he worked on his first major commission, a statue of Nathan Hale, a martyr-soldier of the American Revolution who at age 21 was hanged by the British for being a spy. MacMonnies' statue of the young patriot was erected in City Hall Park in 1890 on the spot, presumably, where Hale was executed. (Bela Lyon Pratt also produced a statue of Hale for Yale University, Hale's alma mater, which was unveiled in 1912. The University had earlier approached Saint-Gaudens for the commission but balked at his \$40,000



Frederick MacMonnies,  
Nathan Hale

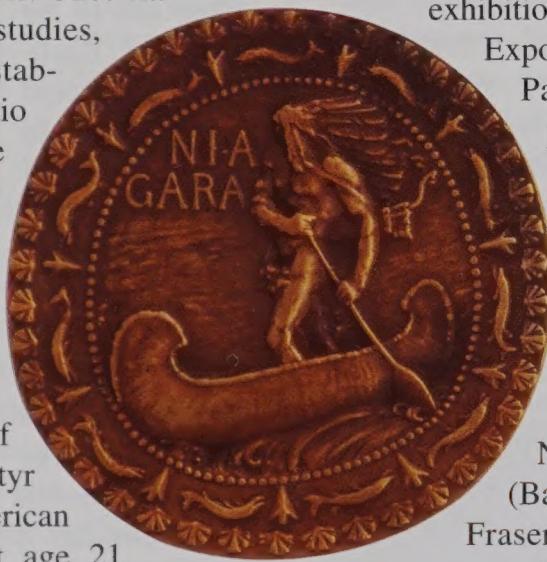
fee.) MacMonnies contributed a number of other pieces, mostly architectural, to the beautification of Manhattan around the turn of the century, including *Truth and Beauty* at the Public Library (Fifth Ave. and 42nd Street), and most of the ornamentation on the Washington Square Arch, which we shall return to below.

MacMonnies produced only a few medals during his career, a fact that many, including the famed French art critic Roger Marx (one of the organizers of the medals

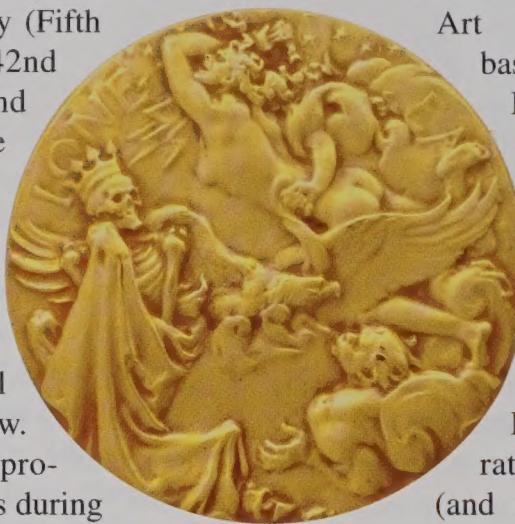
exhibition at the 1900

Exposition Universelle in Paris) found disappointing. Marx particularly was taken by MacMonnies' "originality" and "artistic excellence" in medallic art shown, for example, in his Niagara medal (Baxter 1987: 56); like Fraser and Flanagan, MacMonnies was also drawn to Native American topics.

MacMonnies' best-known medal is that of Charles Lindbergh, who in 1927 made the first west-east, non-stop solo flight across the Atlantic. MacMonnies produced the medal for the Society of Medalists (issue no. 4, 1931), a non-profit art medal organization founded in 1930



Frederick MacMonnies,  
Niagara (ANS  
1940.100.2097, gift of R.J.  
Eidlitz), AE, 58 mm



Frederick MacMonnies,  
Charles Lindbergh (ANS  
0000.999.44554), AE,  
71 mm

in New York City. For over half a century members subscribing to the society received up to two specially produced medals per year designed by leading US artists—including many in the Saint-Gaudens circle—which were struck by the Medallic Art Company, then based on 44th Street.

Included with the medals was a small pamphlet often describing in the artist's own words what the medal presented.

MacMonnies, rather dramatically (and ungrammatically), described his medal thus:

*In the head of Lindbergh I have tried to catch something of the inner belief and nobility*

*of vision of the boy, together with the*



Philip Martiny, Abingdon Square Memorial

*experience of the master airman. On the reverse is an allegory of the Lone*

*Eagle battling through the perverse elements of storm, wind, and fog. The figure of Death as King. Life's ever present tyrant, sure of his final triumph, retreats foiled and defeated. The Wind tries in vain to raise a barrier against the spent and trembling wings, while the insane fury of the Storm hurls lightnings and veils the moons and stars in mist and rain, but the Lone Eagle goes on.*

### Philip Martiny (1858-1927)

Martiny, MacMonnies and Saint-Gaudens had met while working on the elaborate interior décor of Cornelius Vanderbilt, II's Fifth Avenue mansion. At the same time that he sought out MacMonnies, Saint-Gaudens also hired Martiny. Born in Alsace, Martiny had immigrated to New York at the age of 20 in order to avoid military service. After five years of assisting first Saint-Gaudens and then MacMonnies, Martiny set up his own studio on McDougal Street and proceeded to become one of the most prolific sculptors of architectural ornaments in the City, including

(with Henry Bush-Brown) all of the sculptures on the Surrogate Court building, a Beaux Arts masterpiece on Chambers Street across from City Hall.

Following the First World War,



Philip Martiny, Chelsea Park Memorial



Philip Martiny, Award Medal, 1895 Atlanta Exposition (ANS 1933.64.17, bequest of Dr. George F. Kunz), AE, 57 mm

1895 Cotton States and International Exposition in Atlanta.

Martiny received two commissions for over-life sized "Doughboys" commemorating the fallen soldiers of Greenwich Village and Chelsea. Both the Chelsea Park Memorial (at 28th Street and 9th Ave.) and the Abingdon Square Memorial, in Abingdon Square Park

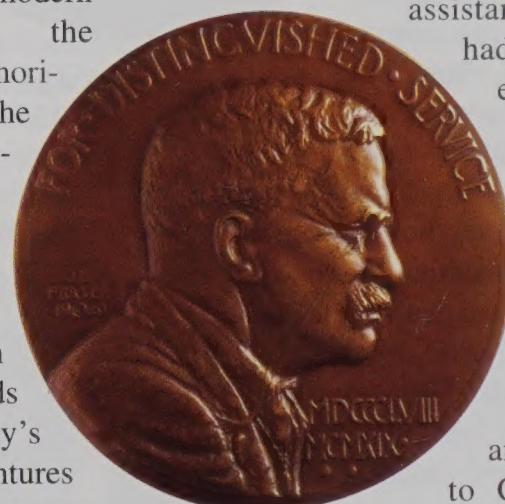
(bounded by 8th Ave., Bank and Hudson Streets and West 12th), display a novel use of drapery that offsets otherwise commonplace portrayals of the modern soldier. In the Abingdon memorial particularly the banner enshrouding the soldier disguises the human form imparting a decidedly abstract character to the sculpture even from a few yards away. Martiny's stylistic adventures on these statues were a departure from the main body of his work which otherwise tended to be confined within the Beaux Arts tradition, as witnessed especially by his only foray into medallic art, an award medal for the



James E. Fraser, Theodore Roosevelt

### James Earle Fraser (1878-1953)

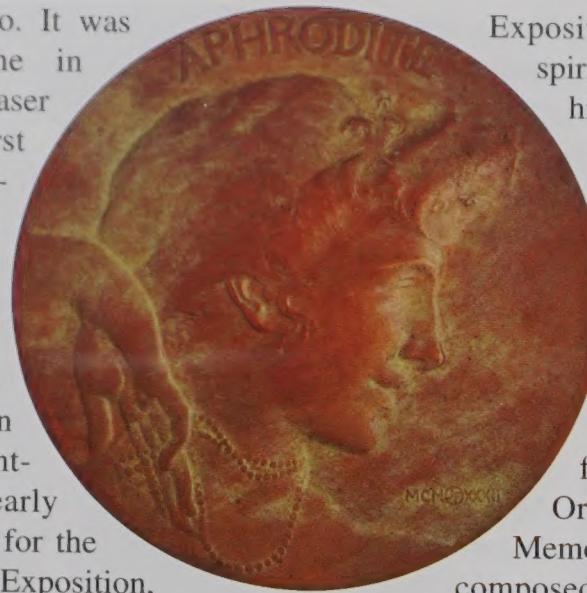
Another of Saint-Gaudens' star assistants, Fraser had spent the early part of his life on the frontier in South Dakota before following his artistic ambitions first to Chicago and then to the École des Beaux Arts in Paris. It was in Paris that Saint-Gaudens met Fraser and asked the young man to work for him, first in his Paris studio and then, two years later in 1900, in his Cornish, New



James E. Fraser, Roosevelt Memorial Association Medal of Honor (ANS 0000.999.11), AE, 82 mm

Hampshire studio. It was during his time in Cornish that Fraser received his first public commission, to produce a medal honoring Saint-Gaudens for the 1901 Pan-American Exposition. Saint-Gaudens' early medals, like that for the 1893 Columbian Exposition, showed heavy borrowings from the 15th-century Italian medalist Pisanello, whose style Saint-Gaudens deeply admired. Fraser created his own Pisanelian medal to honor his mentor, and so launched his career as one of the most artistically successful medalists of his generation. By 1902, Fraser had his own studio in Greenwich Village (with Daniel Chester French as a neighbor) and not long after (in 1906) a job teaching at the Art Students League, where he met his wife, Laura Gardin (another sculpture instructor and later a noted medalist herself), and where he had Anthony de Francisci among his students.

In his work, Fraser attained distinction for his ability to embody the spirit of the rapidly disappearing American West. His statue *End of the Trail*, for example, depicting a worn-out Native American astride an equally exhausted horse, achieved almost immediate cult status when it was displayed at the 1915 Panama-Pacific International



John Flanagan, *Aphrodite*  
(ANS 0000.999.44558), AE,  
71 mm



Daniel Chester French, *Alma Mater*

Exposition. The same spirit too was found in his "Buffalo" nickel of 1913, whose photographic naturalism offered a compelling, if not contrived snapshot of the west, much like that found on the 1936 Oregon Trail Memorial Half Dollar he composed with his wife, Laura. But it was in Rough Rider Teddy Roosevelt that Fraser found a kindred spirit and an appealing subject for a number of busts, statues and a medal. Fraser completed two monumental equestrian statues of Roosevelt, one that was dedicated in Santiago, Cuba, near the site of Roosevelt's valorous charge up Kettle and San Juan Hills in the summer of 1898 during the Spanish-American War. The other stands in front of the American Natural History Museum (at 81st Street and Central Park West), a museum that Roosevelt helped to establish. Flanked by two grim but subdued Native Americans, the mount-

stands in front of the American Natural History Museum (at 81st Street and Central Park West), a museum that Roosevelt helped to establish. Flanked by two grim but subdued Native Americans, the mount-



Daniel Chester French and Bruce Price, Richard Morris Hunt Memorial

ed Roosevelt presents an idealized portrait of a young, muscular American hero/warrior, armed with the Wild West's weapon of choice: the six-gun. A great deal more realism can be found in Fraser's portrait of an older, squinting former President on the Medal of Honor for the Roosevelt Memorial Association



Adolph A. Weinman, Tom Hastings, and Don Barber, John Purroy Mitchel Memorial

(1920) which, like the medal Fraser made for Saint-Gaudens almost two decades before, openly alludes to the medals of Pisanello.

## John Flanagan (1865-1952)

Flanagan, like many of Saint-Gaudens assistants, attended classes at the Art Students League before leaving for Paris (in 1890) to study at the École des Beaux Arts. At the beginning of his twelve-year stay in the City of Lights, Flanagan assisted in MacMonnies' studio for a while, working mostly on MacMonnies'

large nautical-themed sculptural group for the 1893 Columbian Exposition in Chicago. Flanagan produced no sculpture for New York City, but is mentioned here because he was perhaps the most accom-



Hermon A. MacNeil, George Washington as Commander-in-Chief (photo: Alajos L. Schuszler, City of New York, Parks and Recreation)



A. Stirling Calder, George Washington as Statesman (photo: Alajos L. Schuszler, City of New York, Parks and Recreation)

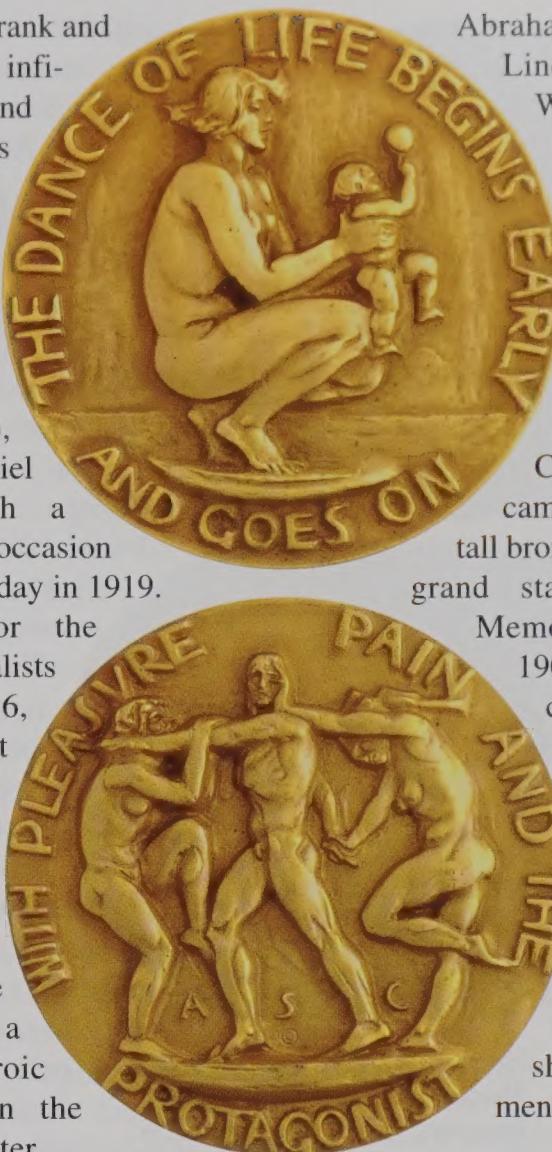
plished medalist of the Saint-Gaudens circle. MacMonnies remarked about his skill: "I consider him the leading medalist in America,

an artist of high rank and a craftsman of infinite sincerity and devotion to his work" (Baxter 1987: 45). Flanagan paid honor to Saint-Gaudens with a medalllic portrait (in 1937), and offered Daniel Chester French a portrait on the occasion of his 69th birthday in 1919. His medal for the Society of Medalists (issue no. 6, 1932), while not one of his best, shows on the obverse a whimsical, modern Aphrodite paired with a brace of heroic male nudes on the reverse; the later types were featured on several of his other medals. It was also Flanagan who designed the "Washington" quarter replacing MacNeil's "Standing Liberty" quarter; Flanagan's design was introduced in 1932 and still is in use today.

### Daniel Chester French (1850-1931) and Adolph A. Weinman (1870-1952)

Both artists were discussed at length in the first installment of this series, but here it is worth noting that French and Saint-Gaudens were peers, both equally respected and respecting, and both had Weinman as an assistant before he too set out on a highly successful independent career as a sculptor and medalist.

Because the statue has come to serve as an emblem for Columbia University (116th Street and Broadway), French's *Alma Mater* is perhaps his best known sculpture second only to his massive, seated



A. Stirling Calder, *Dance of Life* (ANS 0000.999.44576), AE, 71 mm

Abraham Lincoln in the Lincoln Memorial in Washington, D.C. French was recommended to the University's trustees by Charles McKim, whose firm, McKim, Mead & White, designed the neo-Renaissance/Roman Classical Morningside campus. The finished 12 ft. tall bronze was unveiled on the grand staircase of the Low Memorial Library in late 1903, a few years after the campus had opened for classes. The conception for *Alma Mater* drew heavily on French's *Republic*, a 65 ft. tall gilded statue created for the 1893 Columbian Exposition. Both shared a similar treatment of drapery, headgear and the open-armed gesture, which in *Alma Mater* was meant to be simultaneously authoritative and welcoming.

A few years before he received the Columbia commission, French was asked by the Art Society of New York to create a memorial to Richard Morris Hunt (d. 1895), considered one of the founding fathers of American architecture and one of the leading exponents of the City Beautiful movement in the late 19th century. Hunt, also an alumnus of the École des Beaux Arts, achieved fame in New York City for the pedestal of the Statue of Liberty and the façade of the Metropolitan Museum of Art. French and architect Bruce Price's memorial to Hunt (Fifth Avenue between 70 and 71st Streets) is a fitting Beaux Arts tribute to a Beaux Arts doyen. Unveiled in 1898, the semi-circular colonnaded portico done in a neo-Renaissance style features three bronzes, a bust of Hunt centrally located, and two allegorical statues on either end, *Architecture*

and Painting and Sculpture, indicating the ideal assimilation of all the arts that architecture of the period aspired to.

Not far from the Hunt Memorial is another by Adolph Weinman, the John Purroy Mitchel Memorial (dedicated 1928, Fifth Avenue and 90th Street). New York City's youngest mayor, who took office in 1914 at the age of 34, Mitchel joined the Army shortly after his failed reelection bid in 1918 and was killed within months in an aviation training accident. While not as excessive as the Hunt Memorial, this one nevertheless features an elaborate temple-like entablature over Weinman's gilded bronze bust with high-relief funerary urns to either side; the architectural components were created by Thomas Hastings and Don Barber.

### **Hermon A. MacNeil (1866-1947) and A. Stirling Calder (1870-1945)**

With MacNeil and Calder we begin to move away from the core of Saint-Gaudens' circle. Both men were raised and educated outside of New York City, MacNeil in Chelsea, Massachusetts and at Cornell, Calder in Philadelphia. While Calder could claim no direct link to the Saint-Gaudens legacy, MacNeil had been an assistant to Martiny; his wife, Carol Brooks, also a sculptor, had been a student of MacMonnies. Calder and MacNeil settled in the City around the time of the First World War and both taught at the Art Students League; Anthony de Francisci and Anna Hyatt Huntington studied there under MacNeil. But more notably, MacNeil and Calder's



Hermon A. MacNeil, Award Medal (awarded to Victor D. Brenner), 1901 Pan-American Exposition (ANS 1987.147.223, gift of Victor D. Brenner), AE, 64 mm

paths crossed in their work on the Washington Square Arch.

In 1889 Stanford White designed a temporary wooden and papier mache triumphal arch spanning Fifth Avenue to celebrate the centennial of George Washington's Presidential inauguration in Manhattan. The arch was so well received that money was raised to build a permanent, marble structure nearby. Both MacMonnies and Martiny assisted White with the decoration of the Arch, which was dedicated on May 4, 1895. Two pedestals, however,

meant for statues of Washington were left empty and

it would be almost two decades before MacNeil's statue of Washington as Commander-in-Chief would fill one pedestal (east side, in 1916), and Calder's statue of Washington as Statesman would fill the other (west side, in 1918).

Although the treatment of Washington in both differs little stylistically, it is in the allegorical figures standing behind the portraits of the first President where more variation can be found. MacNeil's *Fame* and *Valor* show a more traditional approach to figurative art than Calder's much more stylized and abstract *Wisdom* and *Justice*. The divergent approaches are seen in the medallic art of both sculptors as well.



Hermon A. MacNeil, medal commemorating the tercentenary of the purchase of Manhattan (ANS 0000.999.4471), AR, 62 mm

Calder's medallic art output was fairly limited, but as his ultra-high relief, modernist piece for the Society of Medalists (issue no. 17, 1938) shows he was not adverse to tackling abstract subjects in non-traditional, dramatic ways. Of this medal he said, "I have made the protagonist dancing between pleasure and pain. A gay dance, a grave dance, a weary dance, a furious dance, but always persistent is this Dance of Life, where the better dancers live the better lives, and inspire the laggards." His tendencies toward novelty and abstraction were also confirmed in his work, later more fully developed by his son, Alexander Calder, on the art of the mobile.

MacNeil's career as a medallic artist was richer and more varied. He too created a piece for the Society of Medalists (issue no. 3, 1931) which highlighted his persistent interest, like Fraser's, in Native American topics. In fact, MacNeil's award medal for the

1901 Pan-

American

Exposition

featured on the reverse

a bison in a

pose similar

to that on

Fraser's 1913

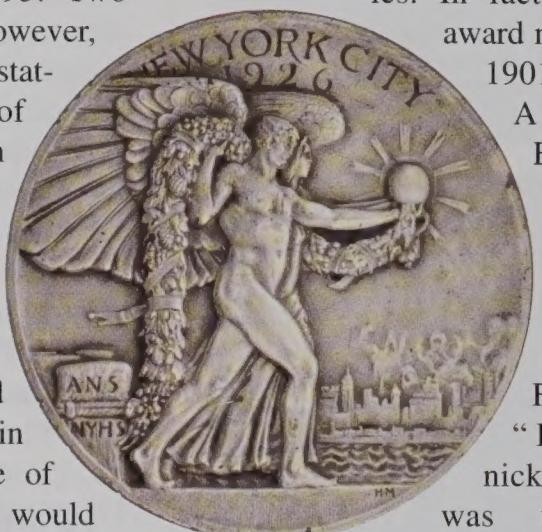
"Buffalo"

nickel; Fraser

was undoubtedly inspired by the earlier medal. MacNeil's ties to New York—and the ANS—were also manifested in an ANS sponsored medal commemorating the tercentenary of the purchase

of Manhattan (1926).

Over the course of his long career in medallic art, MacNeil's style did show some evolution from the softer

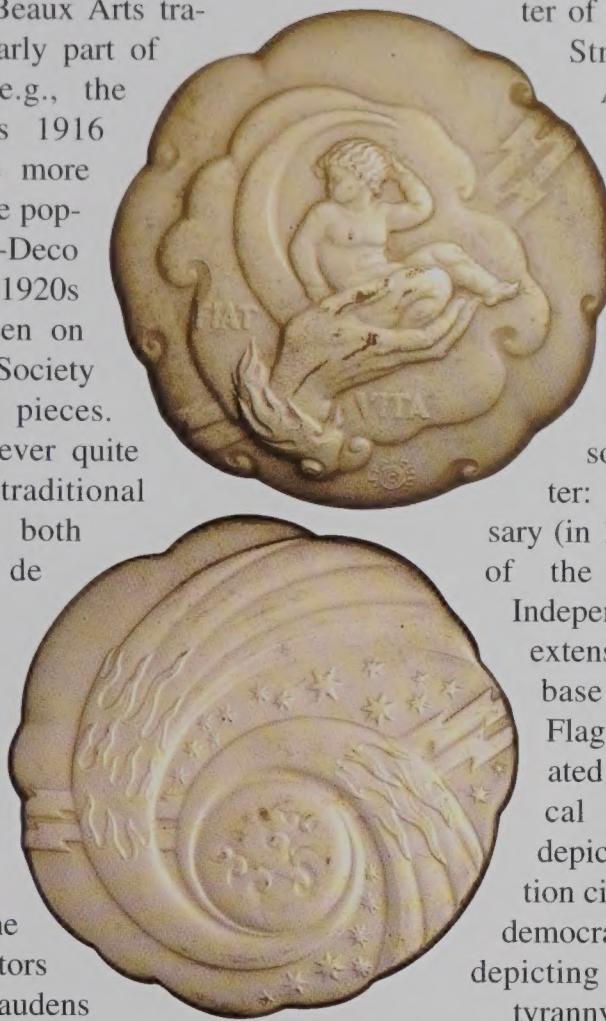


drapery-laden Beaux Arts tradition of the early part of the century (e.g., the *Liberty* of his 1916 quarter) to the more hard-edged style popular in the Art-Deco decades of the 1920s and 30s, as seen on his ANS and Society of Medalists pieces. However, he never quite let go his traditional grounding, as both Calder and de Francisci did.

### Anthony de Francisci (1887-1964)

As one of the youngest inheritors of the Saint-Gaudens legacy (his teachers were Fraser, Weinman, Martiny and MacNeil), de Francisci also exhibited the most radical departure from it. His earlier medals and plaques, such as his portrait of Weinman, and even his "Peace Dollar" of 1921, show an almost slavish dependence on the tradition handed down to him. But by the mid-1920s, de Francisci was venturing forth along his own path inspired by the extreme stylization of the nascent Art Deco world. His piece for the Society of Medalists (issue no. 12, 1935) is a case in point. The shape, convexity, high-relief and the silvered bronze finish of the medal, not to mention the treatment of the subject matter, is quite unlike any medal by any of his mentors.

For the work he did on the Independence Flagstaff in the cen-



Anthony de Francisci, *Fiat Vita* (ANS 0000.999.44567), Silvered Bronze, 72 mm



Anthony de Francisci, detail of the Independence Flagstaff

ter of Union Square (14th Street and Park Avenue),

however, de Francisci adhered to a more conservative style, which was befitting the somber subject matter: the 150th anniversary (in 1926) of the signing of the Declaration of Independence. On the extensive drum-like base of the Flagstaff, he created two allegorical reliefs, one depicting the evolution civilization under democratic rule, the other depicting civilization under tyranny. For many of his works, including, so he claimed, the *Liberty* of the "Peace Dollar," his wife, Carmela Cafarelli, served as a model; her features can be found on the Flagstaff as well.

### Anna Vaughn Hyatt Huntington (1876-1973)

Of the artists discussed here, Huntington's connection to the Saint-Gaudens group was one of the most tenuous—only MacNeil, on the fringe of the group, had been her instructor at the Art Students League—but her connection to the ANS was by far the strongest, in no small part because she married the Society's greatest early 20th-century benefactor, Archer M. Huntington, in 1923 at the matronly age of 47. She herself became a benefactor



Anna Vaughn Hyatt Huntington, *Africa* (ANS 0000.999.44586), AE, 71 mm



of the Society in 1943, the same year that she produced a medal for the Society of Medalists (issue no. 27). As one of the foremost American sculptors of animals, her choice of subject matter for the medal—large African mammals—is not surprising. Visitors to the old ANS building at Audubon Terrace were made instantly aware of her proclivity to depict



Anna Vaughn Hyatt Huntington, *El Cid*

around her monumental bronze statue of El Cid on the Terrace are found smaller statues of bears, birds, stags,

wild boars and cats in both stone and bronze. Her obvious delight in the details of animal musculature makes her equestrian statues particularly striking; both El Cid and his mount convey an unparalleled sense of the physical power of well-exercised flesh. The same can be said of Huntington's statue of Joan of Arc (93rd Street and Riverside Drive). Joan's mount is equally evocative of physical power, and although Joan herself is a great deal more petite and covered up than El Cid, her taut pose, raised sword and armor cladding make her appear just as fierce and muscled.

This monument and the surrounding Joan of Arc Park was dedicated in January 1919; to commem-

orate the occasion the ANS asked Huntington to create a medal, which like the statue and its base (by John van Pelt) was Gothically inspired.

This congruence of monuments, medals and the metropolis stands out as being particularly unique; never before had there been in the City one artist commemorating his or her own commemoration of another individual. But perhaps more significantly, considering the passage of the 19th Amendment (allowing women in the US to vote) six months after the dedication of the monument, never before had a woman sculptor created an equestrian statue for the City, nor



Anna Vaughn  
Hyatt Huntington,  
*Joan of Arc*

had the City ever memorialized a woman.

**ANSM**

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Anna Vaughn  
Hyatt Huntington, Joan of Arc  
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# AMERICAN NUMISMATIC SOCIETY

## ISLAMIC CURATOR'S NEWS

BY MICHAEL BATES



A British scholar's inquiry led to some unexpected information about Howland Wood, Curator of the ANS collection from 1913 to 1938. It seems that "a friend" purchased some old papers on slavery and gave them to Wood. They included a slave autobiography by 'Umar b. Sa'id that soon became rather famous after its publication in the *American Historical Review*, 1925. 'Umar was an educated man, a religious scholar, who was swept up in a slave raid and came to the United States as a slave, known as "Morro" to his masters. His autobiography was handwritten in Arabic.

Dr. J. R. Fairhead, an historian/anthropologist at the University of Sussex, sent this information, with the added news that 'Umar's autobiography and other documents had been discovered in the attic of Wood's granddaughter in Virginia. Originally, they had been collected by Theodore Dwight (1796-1866), who became interested in the several publicized examples of literate educated slaves who had been brought to America. Dwight was active in the American Ethnological Society, as well as in the anti-slavery movement. Among the documents, for example, was Dwight's correspondence with the early presidents of Liberia, the West African nation founded by Americans in 1847 as a



Howland Wood with the Society's Swedish copper plate 8 daler coin (1914.81.1, gift of Emerson McMillan). Copper, about 14 kilograms, 590 x 290 mm. The photo may have been made at the time of the gift, May 1, 1914.

refuge for freed slaves. Dwight interviewed several of the literate slaves, including 'Umar b. Sa'id, and collected a mass of information on the phenomenon, most of which, disgracefully, was never published. Much of his documentation and notes has disappeared.

Dr. Fairhead is researching the discovery by European-Americans that the slaves brought from Africa were not mere "savages," but included men of education, literacy, and intellect, and the implications of that discovery for the history of the anti-slavery movement (one simple result was co-operation between the friends of slaves in the U.S. and the missionary movement in the Levant, which possessed a supply of Bibles translated into Arabic). He was kind

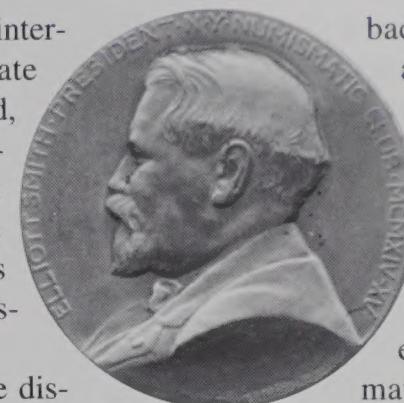
enough to send a draft of his current article, "Early Encounters Between America and Guinea: Nineteenth Century West African Arabic texts in the United States," which makes interesting reading.

Dr. Fairhead's basic questions for us were two. First, does the ANS have more Wood papers about slaves of Muslim

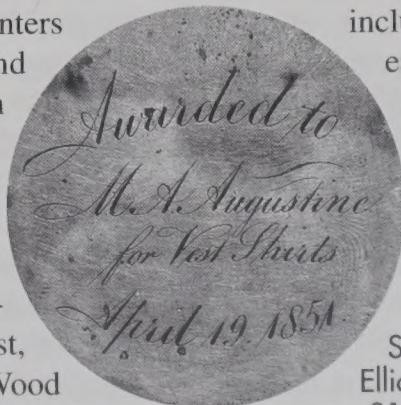
background? The answer seems to be no, although preparations for our move to William Street have turned up lots of unexpected items, and there may be more surprises. A second question is the identification of the friend who acquired the manuscripts for Wood's use. It might have been Edward T. Newell, but we were able to

suggest another plausible candidate, Elliott Smith, President of the New York Numismatic Club in 1914-15 and a frequent donor to the Society's collections between 1914 and 1941 (his wife and his son David

Elliott Smith were donors subsequently, and the latter produced several numismatic articles in the 1950s). One of his collecting interests was slavery-related material, resulting in his 1928 gift of 101 medals and tokens relating to slavery, including some of the greatest rarity and historical interest, which still are



New York Numismatic Club Presidential Medal, Elliott Smith, 1914-15. Obverse by John M. Swanson (reverse, not shown, by V. D. Brenner) (1960.4.1, gift of Henry Grunthal). Bronze, 39.3 grams, 38 mm.



United States. The Colored American Institute of the State of Penna. Awarded to M. A. Augustine for Vest Shirts (1928.25.12, gift of Elliott Smith). Engraved silver, 31.8 grams, 46 mm.

nearly all kept together in their own tray.

Was Elliott Smith the wealthy friend who purchased materials from Theodore Dwight's nachlass for use by Howland Wood? Did Wood have other materials of this nature? Because part of our library is already packed for moving, the answers to these and other questions will have to await the future. Readers who can contribute to the search are welcome to do so.

A medieval penny offered on eBay with IOHANNES DUX as the only legible inscription led Ralph Cannito to write me for assistance. "John the Duke" is not a very helpful beginning. Although it doesn't suggest any famous historical figure (other than John Wayne), lots of dukes and lots of men named John (Jean, Johannes, Giovanni, etc.) are named on medieval pennies.

Despite this, and against my expectation, our curatorial database solved the problem, after a couple of tries. Selecting medieval coins with "dux" in the obverse inscription (the shortest, clearest, and rarest search term is always the safest) brought up 255 records. When these were sorted alphabetically by ruler, there

turned out to be only seven with a name cognate to IOHANNES. All of them were coins of someone named Jean, Duke of Brittany, and of these,



José López Mezquita,  
Archer Milton Huntington  
(1930). Courtesy of the  
Hispanic Society of  
America.

two were issues of Jean le Roux ("Red John"), 1237-86, with the same obverse inscription as the eBay coin, and with BRITANIE and the ducal arms on the reverse. In the tray, there turned out to be five of these variously labeled over the decades, leading to an updating of the descriptions and scans of all five. The keywords "jean le roux" will display the results on our webpage.

Robert Hoge found some historical background: Jean's father Pierre Mauclerc ("Peter the Bad Scholar"), placed upon the ducal throne by Philip Augustus of France when he seized the region from the

English, was the first of the line of Dreux-Montfort—the family who ruled Brittany until the region was subsumed by France in 1532. Our "Red John" went on crusade in 1270. Specimens of his coinage, attributed to the Vannes mint, are listed as no. 4611 in the splendid catalogue by Roberts, 1996, which has helped popularize the field and make it more accessible to many students and collectors. In the classic work of Faustin Poey-d'Avant, this is no. 363.

A new exhibit of art from the Hispanic Society of America was a major project of the fall. Our neighbor the HSA, for the first time in its existence, will loan a part of its coin collection for an exhibit outside its own building. "Caliphs and Kings: The Art and Influence of Islamic Spain" will be at the Arthur M. Sackler Gallery of the Freer Museum of Art, part of the Smithsonian Institution, in Washington from May 8 to October 17, 2004. It will include treasures never yet exhibited, at the

HSA itself or anywhere else.

How does the ANS come in? Archer M. Huntington, the founder of the HSA and refounder of the ANS, had a huge collection of coins of Spain, Portugal, their colonies and ex-colonies, assembled in large part through the purchase of other collections. This he donated, for reasons that are not known, to his Hispanic museum, not to his numismatic museum which had the resources and personnel to store a coin collection and make it available for study and viewing. This anomaly was partially rectified in 1948, during Huntington's lifetime and at his direction, by the permanent loan of the collection to the ANS. George C. Miles, who played such a large role in the Society's activities in the mid-20th century, was assigned to produce a series of volumes cataloguing the collection. Before funding and time ran out, he wrote three, covering the coinage of the Iberian peninsula for half a millennium, from the arrival of the Visigoths until the Mur~bi ("Almoravid") conquest.

At first the collection was subject to various restrictions placed by Huntington: originally, it had to be kept separate from the ANS collection and could not be illustrated (except in the HSA catalogue series) or exhibited, but with time all these rules were gradually relaxed. In 1957, after Huntington's death, another large parcel of coins belonging to him were found and loaned to the ANS. These needed to be sorted, identified, labeled, and integrated with our main collection, a job I finished, as regards the Islamic coins, as Assistant and Associate Curator in the 1970's. In recent years the HSA has begun to alter its policies, and objects from their collections have been on loan to other museums. We are very pleased that this change now allows this first, major loan of coins from the HSA to another museum.

Most of the coins are Islamic, but there are also two rare late Visigothic coins that the Arabs would have encountered when they arrived, and nine medieval Christian Spanish

coins showing Arab influence. In fact, the star coin of the lot is a 50 *excelentes* gold coin of Ferdinand and Isabella. At most, there are three surviving examples of this issue, which possibly has never before been exhibited publicly.

What is involved in putting together an assembly of coins for an exhibit like this one? Usually the curators who approach us for a loan know little or nothing about coins. In this case, Dr. Heather Ecker, the Sackler Visiting Curator, had a general knowledge of Islamic coins, having brought two Columbia Islamic art classes to the ANS for a general introductory lecture on Islamic numismatics, but she was not familiar with Spanish coins.

I'm no expert on that country's numismatics, but fortunately I once organized a coin display covering the entire era of Muslim rule in Spain, as part of a Metropolitan Museum of Art exhibit, and wrote the section of the catalogue on the coins. On another occasion, I wrote a description of the Spanish Islamic coins in the Society, including those of the HSA. Using these and other references as our guides, Dr. Ecker and I spent hours looking through the coin trays for items that would complement the rest of the show, ending up

with 52 coins in all, from the very earliest Spanish Muslim coins with Latin inscriptions to the last coins of Arab Granada, as well as the eleven Christian coins mentioned above.

Once the preliminary selection for an exhibit is made, each object has to be examined and fully described. This often means updating the ANS computer record for the object. That sounds simple, but when the original database was created, only the basic classification information was entered, along with any notes on or in the object box, leaving it to a future occasion to add fine detail. When a coin is to be loaned out, the future occasion becomes now. Exhibit labels and catalogue descriptions have to reflect the latest and best scholarship on the subject. The catalogue will probably include full details, such as the complete inscriptions on the coin. In this case, Dr. Ecker was able to do much of the decipherment, but there were problems that challenged both our abilities. I also scanned all the coins, so that we

Spain, Umayyad Caliphate of the East, 711-50. AV solidus, dated Roman indiction year 11, Hijra year 94 (712-13 CE). Balaguer, p. 234 no. 11 (this coin). (HSA 1001.57.1255, Hispanic Society of America permanent loan). 3.5 grams, 11 mm.

would both have images to work from (all the images can be seen on our collection web site, but there is no way to select only those that will be exhibited; use "Spain" or another appropriate keyword and check the box to show only records with an image). Naturally, there were additions and deletions to the original list.

When the list is final and the descriptions are as correct and complete as may be, all the materials go to Dr. Elena Stolyarik, our Collection Manager, who, we are thankful, takes care of all the paperwork and corre-

spondence to get the objects from our museum to theirs, and safely back again. For this particular exhibit, the process is complicated by the participation of three institutions, but our colleagues at the HSA have been splendidly helpful. As this is written, the coins are about to leave for Washington. While Dr. Ecker and the Sackler deal with installation, we at the ANS only have to wait for the opening reception. The show should be brilliant, and well worth the trip to Washington.

Another interesting exhibit that brings in the ANS will focus on ancient China.

"Recarving China's Past: Art, Archaeology, and Architecture of the Wu Family Shrines" will open at the Princeton University Art Museum in March 2005. The show is being organized by Dr. Cary Liu, Curator of East Asian Art at The Princeton

University Art Museum, and will be accompanied by a symposium on the era, with a volume of published papers, as well as the catalogue which will include essays by several scholars on general subjects as well as some short essays on selected objects included in the exhibition. The show will go on to at least two other venues after Princeton.

The Wu shrines are in Shandong and date to the second century AD. Coins, like those found in tombs and



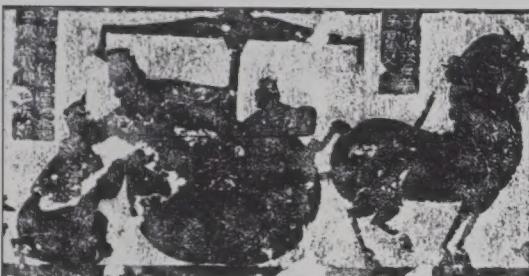
Spain: Ferdinand and Isabella (1475-1504) AV 50 *excelentes*, Seville mint, ca. 1497-1504. Cayon 2849. (HSA 1001.57.2040, Hispanic Society of America permanent loan). 175.9 grams, 66 mm.

AMERICAN NUMISMATIC SOCIETY



Spain, Nasrid Sultans of Granada. Muhammad IX (1428-30). AV mithqal. Vives 2175. (HSA 1001.1.9171, Hispanic Society of America permanent loan)

depicted on other objects of the Han era, will form part of the exhibit, as well as material relating to their manufacture. We were visited in mid-December by Virginia Bowers, consultant to the exhibit, to make a preliminary selection of material, and in February by Dr. Anthony Barbieri-Low, Assistant Professor of Early Chinese History at the University of Pittsburgh, and his student Sheri Lullo. The need for ANS coins was eliminated when we put Ms. Bowers in touch with Dr. Brooks Levy, curator of the numismatic collection of Princeton's Firestone Library.



Ruler in chariot with parasol, turning to attendant, from "Wu Family Shrine" Pictorial Stone, ink on paper rubbing, 184 x 140 cm. Princeton University Art Museum, Far Eastern Seminar Collection 2002-307.36.

Dr. Barbieri-Low specializes in the history of technology and production in ancient China, with a book in progress, *Artisans in Early Imperial China*, that will include a treatment of mint and metalworking techniques. His interest therefore is in the Society's fine range of ancient coin molds, castings, and trees. These include large fragments of plaster molds used as masters to make negative molds in which coins were cast; smaller square red clay molds with a central hole, that were stacked and bound together to form an assembly into which metal was poured to produce a series of four radiating sprues with coins; and a bronze mold with incised images of a tiger and (perhaps) a dragon, symbols of east and west, that might have indicated the proper ritual alignment of the mold in use.



China, bronze wu zhu mold (1918.71.2, Avery Fund Purchase). 87 x 228 mm.

Dr. [redacted] (but not from the molds in the assem-



China, Western Han, emperor Xuan Di, plaster mold for wu zhu, dated March or April 63 BC, probably March 31 (1937.179.23769, Collection of John J. Reilly, Jr., gift of Miss Frances Reilly). 108 x 150 x 32.

Barbieri-Low's discussion of these objects in the exhibit catalogue and in his forthcoming book [redacted] will draw upon new discoveries, such as recent caches of molds discovered near Xi'an, that make earlier treatments obsolete.

In 1914,

there was a large exhibit of Chinese material, including examples from the Lo Collection and two cases with "fragments of clay molds, complete castings, and finished strings of "cash,"

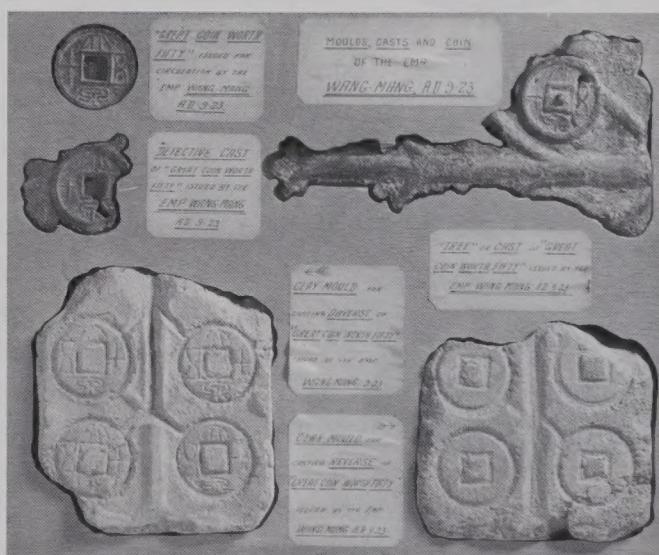
showing method of manufacture and use of these obsolete coins." [redacted] This was doubtless the last time [redacted] these objects were publicly shown. We look forward to seeing them again in context with other artifacts of their era, and [redacted] with Dr. Barbieri-Low's commentary in the exhibit catalogue.

During research for the Princeton exhibition of ancient Chinese molds and casts, we found an interesting assemblage that includes obverse and reverse terracotta molds for wu zhu of Wang Mang (AD 9-23), a cast sprue with one coin

blage), a waster or defective casting, and a *wu zhu* coin of the type that would have been produced by the molds, all set into jig-sawed slots in a board about 195 x 245 mm. With the help of Curatorial Assistant Dawn Bennet, we were able to identify this as accession 1913.38. It was probably made for a Professor Lo (earlier recorded as Ro), Rector of the University of Peking. His collection of 511 "odd-shaped ancient Chinese coins" was purchased for the ANS by a consortium of donors, comprising William B. Osgood Field, Archer M.



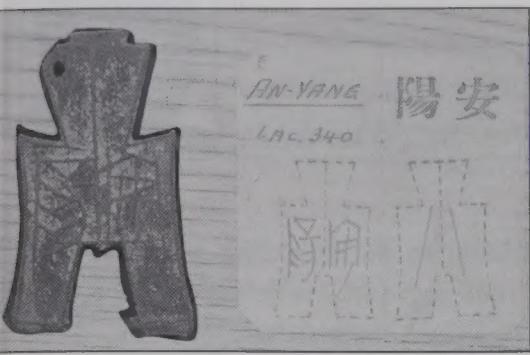
China, Eastern Han, emperor Ling Di, terracotta mold for wu zhu, emission of AD 186 (1941.7.1, Gift of Mr. Nai-Chi Chang). 68 x 68 x 8 mm. Thierry, "Chronologie," p. 242 no. 57.



Plaque with wu zhu coin molds, coins on sprues, and coins of Wang Mang, AD 9-23 (1913.38, Gift of Charles Gregory).

Huntington, Edward T. Newell, J. Sanford Saltus, and H. A. Ramsden, at the end of January 1913, just two weeks before the assemblage was bought by Charles Gregory from Bauman A. Belden and donated to the Society. The Lo Collection had been on exhibit at the Society since

September 1911, while the officers tried to raise money to purchase it. These seem to be the hundreds of



Kingdom of Zhao pu (spade) of Anyang city, early 3rd century BC (1937.179.16347, registered as gift of Miss Frances Reilly; from the Lo collection?). 3.92 grams, 29 x 48 mm.

spade and knife coins that we own, each in its own little wood plaque that has been carefully cut out to fit the coin, with attached paper tags showing a hand-drawn image of the object and its inscription as well as an identification in precise Roman characters. The tags on the assemblage and on the little wood plaques match, indicating that both come from the same collector and linking them together to Professor Lo. Previously it was thought that the individual coins in boards came from John Reilly, Jr. The assemblage will not be in the Princeton exhibit. **ANSM**

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# LIBRARY NEWS

BY FRANCIS D. CAMPBELL



Having dedicated the new Harry W. Bass, Jr. Library on December 2nd, 2003, in the Society's new building at 140 William Street, we will soon be ready to house the ANS Library collection. While we await the completion of some ceiling work and the installation of shelving on the sixth floor, library staff at the Audubon Terrace building are busy tying or boxing materials for the trip to Lower Manhattan. Normand Pepin and Kary Collado, our part-time library assistants, have been especially helpful in this regard. Before long, the boxed materials will be unpacked and placed on either the 5th or 6th floor of the new building. As one might expect, with the move in progress, it is not business as usual in the library. Therefore, I thank all of those who have requested information by phone, e-mail, or regular mail for their patience and understanding during this difficult period. Bear with us a bit longer and conditions should be returning to normal.

Although the move is our main focus at the moment, the Library and its Library Committee have been involved in other matters. Within a few months, we should be able to present finalized versions of the first item to be offered in the Library's facsimile series. This is a broadside of an auction held in 1828, conducted by George Nichols, and consisting of the Estate of Benjamin Watkins. Paper selection for a lay-flat version has already been made and as soon as the proper paper for a leather-folder version is selected, there are plans to produce some 50 lay-flat versions and 10 to 12 leather-folder versions. Committee member, Dan Hamelberg deserves full credit for both funding and producing this first selection. It is our hope to continue the series in the future.

Acquisitions have decreased somewhat during this period but I am happy to report that, through a generous donation from Q. David Bowers, the Library has been able to purchase five bound volumes of the "San Francisco Daily Herald," covering the years 1853-1855. The volumes acquired should prove a valuable source of information for those carrying out research on the Gold Rush Era. The "Herald" commenced operation in 1850.

## The Francis D. Campbell Library Chair: - Benefit Auction

Fundraising for the Library Chair has been progressing favorably, with the full support of both ANS Trustees and Library Committee members. A number of naming opportunities have been sold and response from clubs and individuals has been heartening. However, your participation is needed for an upcoming event that will generate funds for the Francis D. Campbell Library Chair at the American Numismatic Society. Donations for a Book Auction are being solicited.

A benefit auction will be held during the American Numismatic Association Convention, which will take place this year in Pittsburgh. Lots with a value of \$300 or more are respectfully solicited to help fund the \$2,000,000 Library Chair endowment. All donations will be tax deductible to the full extent of the law. If you would like to ensure the future of the American Numismatic Society Library, please consider making a donation. Those making lot donations should contact George Kolbe. Lot donations should arrive in

Crestline no later than June 1, 2004. Send lots to George Frederick Kolbe - Fine Numismatic Books, P.O. Drawer 3100, Crestline, CA 92325-3100. George can also be contacted at: Tel: (909)338-6527- email: GFK@numislit.com - www.numislit.com - Fax: (909)338-6980.

Plan to attend the Dinner/Auction, Thursday, August 19, 2004, at Tambellini's Restaurant, Pittsburgh. The restaurant is just a few blocks away from the Convention Center. Seating is limited and there is a charge of \$50.00 per person. Reservations may be sent to John W. Adams, NBS Vice-President and Chairman of the Library Committee. Address reservations to John W. Adams, 60 State Street, 12th Floor, Boston, MA 02109.



**Tambellini**  
SEVENTH STREET  
**Ristorante**

139 7TH STREET  
PITTSBURGH, PA 15222  
TEL: (412)391-1091 FAX: (412)391-2603

August 19, 2004: Dinner/Auction at Tambellini Ristorante, 139 7th Street, Pittsburgh, PA

I should also alert our readers to the fact that several auction firms have agreed to publicize our Library Chair fundraising efforts by distributing brochures and announcements with their auction catalogs. The firms are Ira & Larry Goldberg Coins & Collectibles (Beverly Hills, CA), Heritage Numismatic Auctions, Inc. (Dallas, TX), Stack's (New York, NY), and Superior Galleries (Beverly Hills, CA). When you receive these catalogs, please consider using the enclosed materials to send a donation

to the Library Chair.

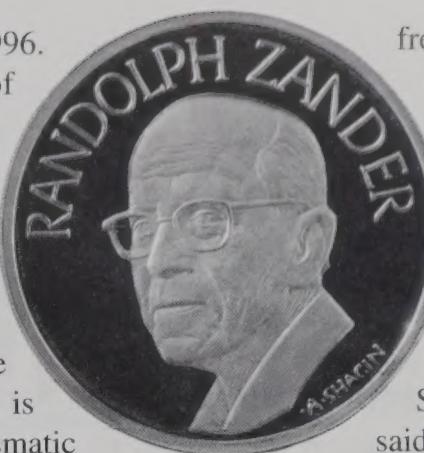
As can be seen, the Society is fortunate in having a Library Committee that demonstrates its interest through sound advice, energetic encouragement, and thoughtful generosity. Much of the Library's growth over the years can be traced to the active involvement of committee members, who despite the demands of their own careers and their other numismatic interests, have always found time to assist the Library. The efforts of the Committee and especially its Chairman, John W. Adams, have resulted in the naming of many areas in the Library. On May 13<sup>th</sup>, we look forward to naming the 5<sup>th</sup> floor Reading Room after John J. Ford, Jr., to whom we extend a most appreciative thank you. (See below)

### Randolph Zander, 1913-2004

Sadly, one of our Library Committee members passed away on January 21st. Randolph Zander, who for years resided in Alexandria, VA, joined the Society in 1946, became a Fellow in 1991, and was honored as a

fifty-year member in 1996. Ran was a graduate of Columbia College (1936). Following a period of military service, during which he rose to the rank of Major, Ran served as an intelligence programs analyst in the office of the Secretary of Defense. He is best known to the numismatic community for his editorship of the *Journal of the Russian Numismatic Society*. He became editor in 1981 and produced a succession of issues of high quality until relinquishing the post in 1998. In addition, he translated into English, many Russian-language publications issued by The Russian Numismatic Society. The Numismatic Bibliomania Society's Writer's Award for 1998 was presented to Ran for his wonderful series of articles on the hobby's history that appeared in *The Asylum*.

Ran was unable to attend the ceremony honoring him as a fifty-year member in 1996. Instead he sent a letter in which he expressed regrets at not being able to visit the Society as



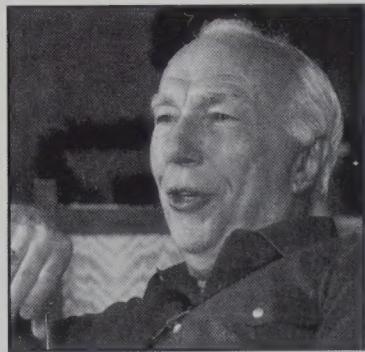
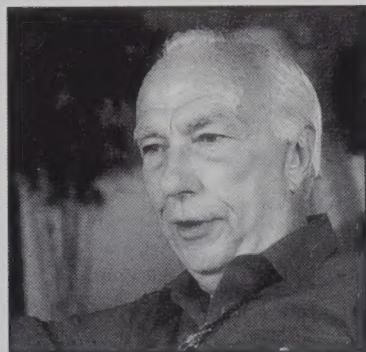
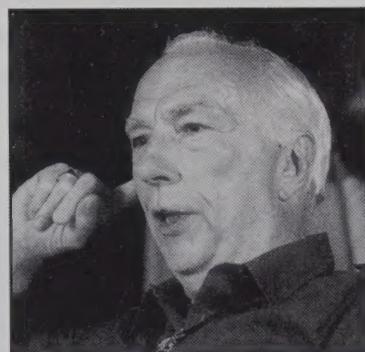
frequently as he did in the 1930's when he was attending Columbia College and would occasionally skip a Lab class in order to visit the Library and its then librarian, Sawyer Mosser. He

said it was a "memorable moment" when the "saturnine and even then legendary Howland Wood once walked into the room to check out some fact or other." I corresponded with Ran often during the 1980's and 90's and was able to send him a needed reference from time to time. He, in turn, kept the library abreast of Russian numismatic publications and donated a number of such publications to the library. He ended his 1996 letter with the words, "I grant you all thanks for the cherished years of association, and most earnestly wish our Society well during many generations to come. With affection and respect." I'm sure he would express similar sentiments were he still with us.

ANSM

May 13, 2004

## THE AMERICAN NUMISMATIC SOCIETY is pleased to announce the official dedication of the



## JOHN J. FORD JR. READING ROOM

IN

THE HARRY W. BASS JR. LIBRARY  
OF THE AMERICAN NUMISMATIC SOCIETY

140 William Street, New York City

# AMERICAN NUMISMATIC SOCIETY

## DEVELOPMENT NEWS

BY PAMALA  
PLUMMER-WRIGHT



SINCE I LAST REPORTED TO YOU THE ANS HAS BEEN WORKING DILIGENTLY TO CONTINUE TO RAISE MONEY WHILE SIMULTANEOUSLY MOVING THE SOCIETY FOR THE FIRST TIME IN OVER A CENTURY. THE RECENT REPORT ON CONTRIBUTIONS IS OUTSTANDING AS WE HAVE BEEN TREMENDOUSLY SUCCESSFUL OVER THE PAST FEW MONTHS IN OUR FUNDRAISING EFFORTS. FROM NOVEMBER 1, 2003, TO FEBRUARY 29, 2004, THE ANS RECEIVED \$1,765,572. THIS IS AN UNPRECEDENTED AMOUNT FOR THE ANS AND COMES AT A VERY IMPORTANT TIME. ONCE WE HAVE MADE THE MOVE TO 140 WILLIAM STREET WE WILL OFFICIALLY LAUNCH OUR CAPITAL CAMPAIGN TO RAISE THE ADDITIONAL MONEY NEEDED TO REPLENISH THE GENERAL ENDOWMENT FUND, BUILD THE EXHIBITION HALL, AND ENDOW SEVERAL SPECIAL FUNDS.

### Library Committee Raises an Impressive \$376,318

Under the leadership of John Adams, the Library Committee has raised over \$376,000 over the last few months, which will go into the endowment fund of the Francis D. Campbell Library Chair. Many gifts were received over the last few months, which are listed in our contributions report (pp. 13-14). Our warmest thanks to all the donors who are making this endowment drive such a success. We would like to single out some of our contributors who have made particularly generous gifts. John Adams contributed \$100,000, the first installment of a larger pledge. Committee members Dan Hamelberg donated \$50,000, and Richard Margolis gave \$25,000. John Ford, Jr, made a generous contribution to the efforts, and former Council member Joe Lasser contributed \$15,000. Our new trustee Roger Siboni gave \$25,000. Long-term ANS supporter Catherine Bullowa-Moore and Walter Husak contributed \$10,000. Last but not least we are as grateful as ever to our President, Donald Partrick, who made a gift of \$25,000 to this fund drive.

### ANS Exhibition Hall and the 150th Anniversary

Board Member Roger Siboni reaffirmed his commitment to recreate the now famous ANS 1914 exhibition, so popular among US collectors. The project will be centered around the ANS' 150th Anniversary in 2008. There will be an exhibition of the finest collections of coinage and other items from around the world derived from the Society's membership and friends. A catalogue of the exhibition, which will be for sale, will also serve as a collectible for the 150th Anniversary.

Mr. Siboni has donated \$255,000 to be used for the ANS Exhibition Hall as well as the 2008 ANS Exhibition and has inspired fellow Board Member Emilio Ortiz who has pledged \$100,000 towards this effort.

An Exhibition Hall Committee, headed by Mr. Siboni, has been created. Board Members Peter Weiss and Emilio Ortiz have agreed to join it.

### A Successful 2004 Annual Gala

January 15, 2004, ANS Annual Gala honoring Ken Edlow at The Plaza Hotel was a huge success bringing in a total of \$67,571. Members and supporters enjoyed a fabulous evening at the Plaza Hotel, which began with a preview of our extraordinary auction items, that were so generously donated by members, friends, and staff. The auction itself raised a grand total of \$10,176. We plan to have the auction annually with the Gala. Please contact me directly if you are interested in donating items for next year's auction.

### ANS has Record Breaking End of Year Appeal!

The end of the year appeal brought in a record amount of \$1,027,475 and provided money to several very important funds. The New Building Fund which provides funding for the continuing renovation of 140 William Street, received a total of \$756,309. The American Curatorial Fund received \$101,000. In addition, the Unrestricted/Operations Fund was up since this same time last year with a total of \$362,100. The development and fundraising effort has been progressing extremely well; we in turn remain grateful to the Board of Trustees and all our members for their continued generosity and support.



# The History Of The ANS

## The Seventh Decade

A B R I D G E D   B Y   O L I V E R   D .   H O O V E R   F R O M   H O W A R D  
A D E L S O N ' S   H I S T O R Y   O F   T H E   A N S

In the last installment we saw the expansion of the ANS. In the seventh decade of its existence, with Edward T. Newell as the new President, the Society continued to develop as a nationally and internationally renowned institution, and weathered a serious crisis.

### Exhibits

With the end of World War I, displays presented by the ANS lost their martial quality and returned to more peaceful and artistic subjects. On occasion, even non-numismatic exhibits were held, such as the 1921 show of sculpture by Clare Sheridan. This event was strongly supported, both morally and financially, by Archer M. Huntington. The success of the Sheridan display led the Society to take part in the 1923 Spring exhibition of American sculpture in connection with the National Sculpture Society. As one might expect, this exhibit placed special emphasis on medals produced by American sculptors. The show enjoyed such a high level of success that even the Mayor of New York City visited the display. Upon its conclusion, plans were immediately made for a second exhibition, focusing on the art medals of Europe. It too was very well received by the public.

### Financial Woes

Unfortunately, at the same time that the Society was making a name for itself as a patron of the arts and a respected national institution, it faced mounting problems on the financial front. Although the 1916 fiscal year had ended with a balance of \$255.19 in current funds and \$1,793.16 in permanent funds, by the following year the ANS was faced with a deficit, having spent more than \$15,000 while taking in only about \$11,000 in income. In an attempt to reverse the deficit and avoid debt, a Finance Committee was appointed in 1917 with a view to creating a new class of Sustaining Members at \$100 and to raising the dues of other membership classes. However, this plan seems never to have come to fruition. Instead, in the following year a massive membership drive was undertaken which was largely successful, in part thanks to the use of the Banker's Directory to find likely patrons. As an inducement to join, prospective members were offered the opportunity to subscribe to forthcoming medals produced by the Society.

Despite the success of the 1918 membership drive, it was discontinued in 1919 and efforts were refocused on the creation of a larger permanent endowment fund. When the budget was estimated for 1920, there

was a shortfall of \$6,000. This was mostly covered by a gift from Archer M. Huntington and other donors. After operating for several years at an increasing deficit, economizing measures and especially the benefactions of members seemed to pay off. At the end of 1921 the Society had a balance of \$23.08. However, this flicker of improvement was snuffed out in the next year, when the ANS found itself in need of about \$1,000. Six donors, again led by Huntington, saved the day and left the Society with a credit of \$859.04. In 1923, Archer M. Huntington also pulled the ANS out of the red, but as expenses grew, soon the deficit outstripped even his generous donations.

A real solution to the problem only presented itself in 1925, when the Society received a bequest from the estate of Arabella Huntington for \$20,000. This money, combined with \$500 from the permanent funds, was invested in guaranteed mortgages as a permanent endowment to defend against the rising costs of operation. More than fifty years would pass before the Society would face this kind of serious financial crisis again.

### The Library

In 1917, Sydney P. Noe, who was then serving in the capacity of the Society's Librarian, bemoaned that

there was very little provision made to keep the holdings of the Library current. Despite the financial problems that began to surface at this time, President Newell recognized the importance of the Library and did as much as he could to remedy the situation. In an attempt to raise the necessary funds, the old stocks of ANS medals were liquidated and part of the income from publication sales was also allocated to the Library. These measures netted about \$500, but the real salvation of the Library came in the form of committed donors from among the membership.

Archer M. Huntington added an important series of lexicons and dictionaries to the Library collection in 1920, and in 1921 a further 1,000 numismatic volumes from the Hispanic Society of America were placed on permanent loan. In 1924, Ferris P. Merritt donated a Serbian bond of \$500, thus beginning the Merritt Library Fund, which he ultimately brought up to \$5,000.

### The ANS and the ANA

In previous installments it was noted that the American Numismatic Society maintained a friendly relationship with its popular sister organization, the American Numismatic Association. Thanks to this relationship, as a cost cutting measure, the Society was able to arrange for the *Proceedings of the American Numismatic Society*, to be printed in *The Numismatist*, the chief publication of the ANA. In return the ANS maintained a subscription for 350 copies of the journal. This arrangement remained in force until 1920, when the rising price of *The Numismatist* and publication funds made available by Archer M. Huntington made it more cost effective for the Society to resume printing the *Proceedings* for itself. However, the work of producing the volumes proved greater than had first been imagined, and by 1927 the Proceedings had again returned to *The Numismatist*, where they would continue to appear until 1933.

The friendship between the two

organizations is also illustrated by the events of 1922. When the Annual Convention of the ANA was held in New York in this year, the Society invited ANA members to visit its museum to enjoy a special exhibition and make use of its facilities.

### The J. Sanford Saltus Award

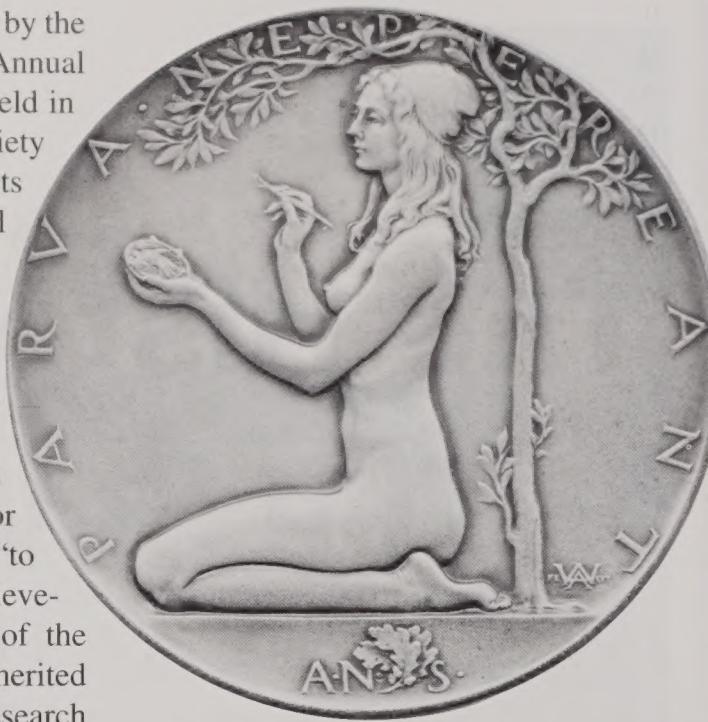
In 1913, J. Sanford Saltus established a \$5,000 fund for striking medals to be awarded "to sculptors for distinguished achievement in the field of the art of the medal, to authors who have merited signal honor for numismatic research and scholarship, to those who have materially aided in broadening the Science of Numismatics." However, it was not until 1916 that the Medal Committee was asked to take steps in order to have the medal designed and struck. The piece was designed by Adolph A. Weinman, the engraver for the US Mint who was responsible for the famous "Mercury" dime in 1916. The Saltus Award Medal Committee,



J. Sanford Saltus

composed of W. Gedney Beatty, William Gilman Thompson, and Robert James Eidlitz, awarded the first medal to James Earle Frazer in 1919. This honor was bestowed on Weinman himself in the following year. To this day the American Numismatic Society presents the Saltus Award to sculptors who have displayed excellence in the medallic arts.

In 1922, Saltus, who had been a



United States. American Numismatic Society, AR, J. Sanford Saltus Award for Signal Achievement in Medallic Sculpture, uniface galvano, 1919, by Adolph Alexander Weinman. (ANS 1976.263.5, gift of Robert A. Weinman) 80mm.

generous patron of the Society for years, was named as an Honorary Governor for Life in recognition of his dedicated service. At about the same time he was elected President of the British Numismatic Society, but unfortunately he did not live long enough to enjoy this new position. Four days before the BNS inaugural dinner in London, Saltus was found dead in his room at the Hotel Metropole. He had been enjoying a glass of ginger ale while cleaning coins in a glass of potassium cyanide. Apparently, at some point he reached for the wrong glass and drank the poisonous cleaning agent, rather than the intended beverage.

At the time of J. Sanford Saltus' death, the ANS held large parts of his vast collection of military decorations. The residuary legatees of his estate kindly permitted the Society to retain permanent possession of this material, which still remains the backbone of the collection of decorations at the ANS.

### Medals

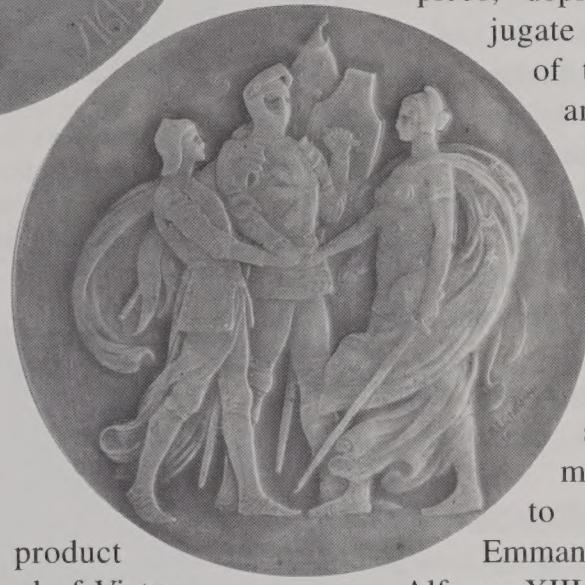
World War I provided the subject matter for a number of medals in the seventh decade of the Society's exis-

tence. In 1917 Edward Adams offered \$500 to cover the cost of producing a medal to commemorate the declaration of war against Germany. This medal, featuring an extremely lifelike representation of a bald eagle, was so well received that the Bankers Trust Company requested and obtained permission to reproduce the design for its Third Liberty Loan posters. In the same year, Daniel C. French was also commissioned to design a medal to commemorate the visit of the French and British War Commissions to the United States.

The final



United States. American Numismatic Society, AE, French and British War Commissioners' Visit Commemoration, 1917, by Daniel Chester French. (ANS 1985.81.168, gift of Daniel M. Freidenberg) 62mm



product depicted a beautiful head of Victory wearing a trench helmet on the obverse and personifications of the three allied states on the reverse. The end of hostilities, signified by the Peace of Versailles (1919), was commemorated with a medal designed by Chester A. Beach. A year later French was responsible for a medal honoring the American Red Cross for its works of mercy during the war.

Several of the medals struck in this period were related to achievements of and visits by European royalty and officials, and often underwritten by Saltus, who was keenly interested in



such individuals. In 1918, he was the motivating force behind the decision to strike a medal honoring King Albert and Queen Elizabeth of Belgium for their aerial crossing of the English Channel.

A gold specimen of this piece, depicting the jugate portraits of the rulers and an image of the flight, was presented to the monarchs, with silver specimens also given to Victor Emmanuel III of Italy,

Alfonso XIII of Spain, and Manuel II of Portugal, the three royal Honorary Members of the ANS. The gold was obtained by melting down Belgian coins, a special touch that

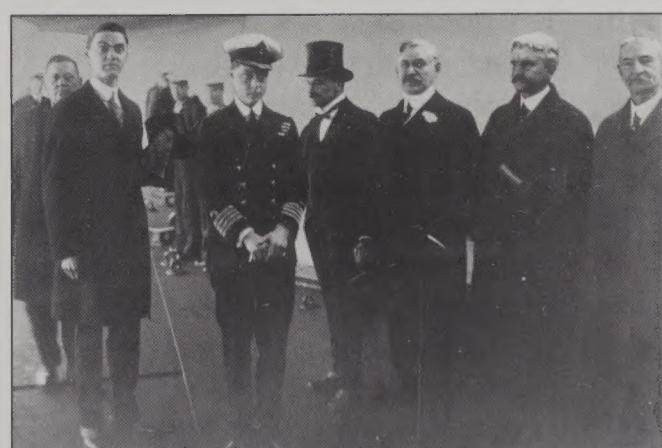
was thought "very European" by J. Sanford Saltus. Ten additional silver and ten bronze copies were also made for distribution to friends and sister societies abroad. In the following year, the Belgian monarchs and the Prince of Wales visited the United States, and again Saltus offered to cover the costs of producing a commemorative gold medal. This piece was designed by John Flanagan, a student of Augustus Saint-Gaudens, and bore the obverse portrait of the Prince and a reverse depiction

of a welcoming Columbia (America). Edward T. Newell officially presented the medal to the Prince of Wales aboard the H.M.S. Renown, at which time he also invited him to accept an honorary membership in the Society. The Queen of Belgium was also elected as an Honorary Member and given a gold member-

ship medal.

Although not a member of one of the European royal houses, in 1921 Marshall Foch of the French armed forces was similarly honored with a medal when he visited New York to lay the cornerstone of the American Academy of Arts and Letters at Audobon Terrace. A gold example of the medal designed by Robert Aitken, famous for his work on the Panama-Pacific

Commemorative Quintuple Eagle coin, was presented to Marshall Foch, with silver and bronze specimens made available to members of



Presentation of Medal to the Prince of Wales aboard HMS Renown: Edward T. Newell, Prince of Wales, Prince's Equerry, John Flanagan (Sculptor), Dr. William Gilman Thompson, H. Russell Drowne.

the ANS, the Alliance Française and the Institut Française aux Etats-Unis.

In addition to pieces related to foreign dignitaries and events of major international importance, the Society



John  
Flanagan at  
work

also issued a number of medals to commemorate events much closer to home. In 1917, medals were issued to commemorate the laying of the cornerstone for the new building of St. Bartholomew's Parish and the completion of the Catskill Aqueduct. A year later, Allen G. Newman was commissioned to celebrate the international observance of Independence Day, which, in 1918, involved the participation of Great Britain, Belgium, Greece, Brazil, Chile, Uruguay, Argentina, Nicaragua, Guatemala, Peru, Cuba, Portugal, Italy, and France. Likewise, in 1919, the ANS issued a beautiful medal by Anna Vaughn Hyatt to commemorate the dedication of New York's Joan of Arc Park. By happy coincidence it appeared in the same year that the Catholic Church canonized St. Joan.

When the 150th anniversary of Paul Revere's ride took place in 1925, Anthony de Francisci, the designer of the "Peace Dollar" and the "Maine Centennial Half-Dollar," was commissioned to create a commemorative medal. Unfortunately, there was little interest among subscribers and

the piece turned out to be a financial failure. The reverse design was also criticized for its depiction of Paul Revere mounting his horse from the wrong flank.

The last medal to be produced by the Society in this period was to commemorate the tercentenary of the purchase of Manhattan Island from its Native inhabitants, a celebration originally planned for 1923, but postponed to 1926 after it was discovered that European settlement could not be historically proven prior to 1626. The medal, designed by Hermon A. MacNeil, depicts the purchase on the obverse and on the reverse illustrates the idea of the progress that had taken place on the Island through the use of allegorical personifications of "commercial progress" and "intellectual life."

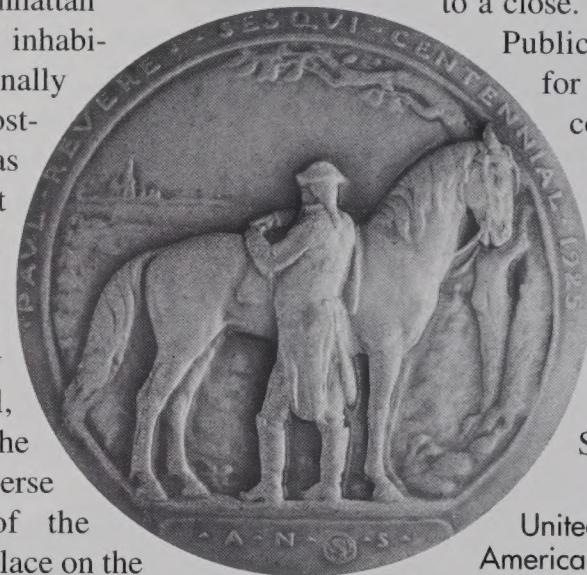
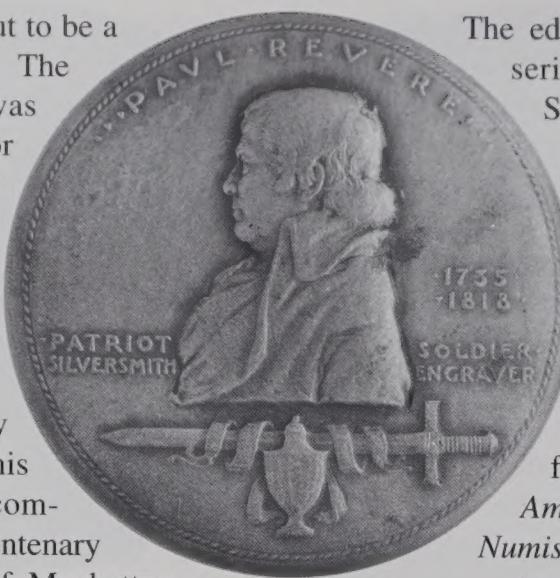
Unfortunately, despite the added support of the New-York Historical Society, this piece did not enjoy financial success. Thirteen years would pass before the ANS issued another medal.

## Publications

In 1920, it was decided to forge ahead with the production of a new series going under the title of *Numismatic Notes and Monographs* after Archer M. Huntington established a fund of \$100,000 to underwrite the project. This series was intended to showcase original scholarship in numismatics and has continued to be published up to the present. The first volume was Sydney P. Noe's *Coin Hoards* (1920), which was immediately followed in the same year by ten further volumes by Noe, Newell, Wood, Westervelt, Baldwin, Perez, and Smith, running the full gamut of numismatic enquiry.

The editorship of the new series devolved upon Sydney P. Noe and Howland Wood.

At the same time that *Numismatic Notes and Monographs* was making its debut, the long and troubled saga of the first series of the *American Journal of Numismatics* was drawing to a close. In 1923 the Publication Fund for the *Journal* contained less than \$2,500, an amount that could hardly cover the cost of articles that the Society had



United States.  
American

Numismatic Society, AE,  
Paul Revere's Ride, Sesquicentennial  
Commemoration medal, 1925, by  
Anthony de Francisci (ANS  
1985.81.15, gift of Daniel M.  
Friedenberg) 63mm.

## NUMISMATIC NOTES AND MONOGRAPHS



### COIN HOARDS

By SYDNEY P. NOE

THE AMERICAN NUMISMATIC SOCIETY  
BROADWAY AT 156TH STREET  
NEW YORK  
1920

Numismatic Notes and Monographs,  
vol. 1: *Coin Hoards* by Sydney P. Noe  
(1920)

already promised to publish as well as the cost of printing the *Proceedings*. At the Annual Meeting of 1927 the financial burden of publishing the *Journal* seemed insurmountable and as a result the decision was finally made to end its production. However, after a hiatus of over six decades, the *American Journal of Numismatics* was resurrected in 1989 and remains the main publication vehicle of the ANS.

In the same year that the *Journal* was at last abandoned, Edward T. Newell's *The Coinages of Demetrius Poliorcetes* and Bauman L. Belden's *Indian Peace Medals*, both seminal works in their respective fields, were published.

## The Numismatic Collections

During the seventh decade of the Society's existence great strides were taken towards making it the possessor of one of the finest collections of Islamic and Oriental coins in the world. This was accomplished by the acquisition of several major collections, including that of Pandit Ratan Narian of Delhi. The Narian collection, which included many Indian and Thai (Siamese) coins and tokens, had formerly resided in the Metropolitan Museum of Art, but in 1917 an agreement was made transferring the material to the Society's building. In the same year, the ANS also received some 17,513 Oriental coins, mainly from collections assembled by Edward T. Newell and Howland Wood. In 1921, the A.F.R. Hoernle Collection of Indian coins, amounting to 1,726 speci-

mens, was also purchased and presented to the Society by Newell.

The year 1922 saw the Oriental collection expanded still further by the addition of the Valentine Collection of Islamic copper coins (about 8,000 pieces) and parts of the General Starosselsky Collection of mainly Iranian coins. When the Longworth

Dames Collection of Islamic coins was sold in 1927 the ANS managed to add 500 more coins, including several extremely rare issues of the Afghan

Durrani, to its holdings. It should come as

little surprise that in order to deal with the ongoing numismatic bonanza the Society found it necessary to establish a special Committee on Oriental Coins.

In addition to Oriental coins, other areas of the collection also benefited from gifts and donations. Perhaps

most notable of these was the gift of the famous Confederate silver half-dollar, donated to the Society by J. Sanford Saltus in 1918. It is one of only two known specimens and can currently be seen in the ANS exhibit, "Drachmas, Doubloons and Dollars," at the New York Federal Reserve.

During the course of the following year, William P. Beaver purchased part of Howland

Wood's collection of American coins and medals, combined them with his own, and donated all 800 pieces to the Society. Likewise, in 1920, William R. Powell gave his important collection of coins, medals, and tokens relating to the reign of

Napoleon to the ANS, despite the fact



Great Britain.  
George III (1760-1820), AR Indian Alliance medal, n.d. (ANS 1923.52.7, purchase) 79mm.

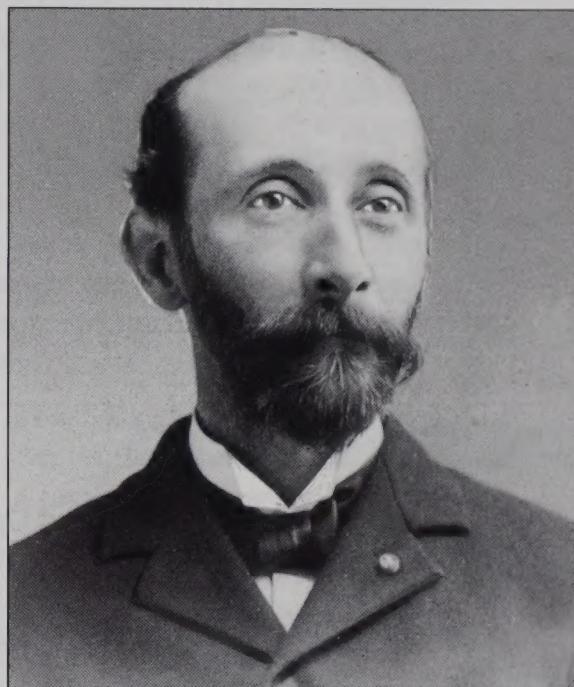


Confederate States of America. AR half dollar, New Orleans mint, 1861. (ANS 1918.153.1, gift of J. Sanford Saltus) 30.5mm.

that he was not a member. This development illustrates that by this time the Society's museum was recognized as an institution of national importance. Powell was promptly elected as an Honorary Fellow for his impressive gift.

The donations continued throughout the 1920s, including such notable gifts as the Frank I. Liveright Collection of 1,743 coins related to World War I (1925) and the Bechtler coining press used to produce private gold issues in North Carolina (1928). The latter was presented by Julius Guttag, who also donated a collection of German and Austrian paper money and tokens of the First World War.

In 1923, Bauman L. Belden collected enough money through subscrip-



Bauman L. Belden.

tions that he was able to purchase the well-known Wyman Collection of Indian Peace Medals. It seems fitting that the medals in this superlative collection were at last brought under the care of Belden, the Chairman of the Committee on Indian Peace Medals and author of the classic study on them.

As the shine of the Roaring Twenties began to fade and the hard times of the Dirty Thirties loomed on the horizon, the experiences and advances made in the seventh decade placed the American Numismatic Society in a position of strength for the years ahead.

# The Stack Family Coinage of the Americas Conference

BY ROBERT WILSON HOGE

The Coinage of the Americas Conference (COAC) was the brain-child of Harry W. Bass, Jr., President of the American Numismatic Society from 1978 to 1984, who sought to increase the Society's involvement with Western hemisphere coinage, currency and related fields. At the 125th anniversary meeting of the Society, in 1983, he proposed establishment of an ongoing series on specialized topics and in 1984, the project commenced with "America's Copper Coinage, 1783-1857." As stated in the preface of the first published volume of papers presented at the conference, *Proceedings No. 1*, "The Purpose of these conferences is to facilitate the exchange of information. Toward this end, experts in the field are invited to present papers, collectors are invited to exhibit, and notice of the conference is circulated widely to encourage attendance by all interested in the topic."

In connection with the conferences, the Society has mounted exhibitions of its own holdings to broaden awareness of its library and cabinet and published an important series of *Proceedings*, the formal scholarly versions of the papers presented. These volumes have been

edited by former ANS curators William L. Bischoff, Richard G. Doty, John M. Kleeberg, William E. Metcalf and Alan M. Stahl, and also Philip L. Mossman. COAC themes have included "Canada's Money" and "The Coinage of El Perú" but most have focused upon specific United States or Colonial issues, time periods, denominations or other subject matter. One particularly noteworthy conference dealt with "America's Gold Coinage," and featured the exhibition of the fabulous collection formed by Harry Bass himself.

The 2004 Stack Family COAC, May 14-15, reviews the theme of *American Colonial History Illustrated by Contemporary Medals*, the famous classic reference by C. Wyllis Betts on this important subject. The speakers and their presentations will explore the content of this work and these medals, including updates to Betts' 19th century inventory and new research on some of the many series it incorporated. This field was both pioneered and well-explored by Betts, but ongoing research contributes much to our current understanding.

ANSM

## Friday, May 14, 2004

6:30pm Reception and Opening Lecture (free of charge) at 140 William Street  
Lecture by John W. Adams and Ann Bentley: "*An International Survey of the Comitia Americana Medals*"

8:00pm Dinner to follow at Fraunces Tavern, 54 Pearl Street (corner of Broad and Pearl) - \$40 per person

## Saturday, May 15, 2004 140 William Street Conference fee (including lunch): \$35

8:00 am Coffee

9:00 am David T. Alexander: "*The Enigmatic John Stewart Comitia Americana Medal*"  
Eric Goldstein: "*Exonumia of the British Armed Forces, 1740-1780*"  
Robert W. Hoge: "*A Survey of the Betts series of Medals in the Collection of the American Numismatic Society*"  
D. Wayne Johnson: "*How Many Betts Medals Are American?*"

12:30 pm Buffet Lunch

1:30 pm John Kraljevich: "*Thomas Jefferson, Medal Collector*"  
Richard Margolis: "*Benjamin Franklin in Terra Cotta, Portrait Medallions by Jean-Baptiste Nini and Jean Martin Renaud*"  
David Menchell: "*Betts Medals Not Included in his Canon*"  
Vicken Yegparian: "*The King's College (Columbia University) Medal of 1760*"

To reserve for opening lecture, dinner, and conference, please contact Juliette Pelletier at 212-234-3130 x230  
or pelletier@numismatics.org by May 12, 2004

Rachel Barkay, *The Coinage of Nysa-Scythopolis (Beth-Shean)*. *Corpus Nummorum Palaestinensis* vol. 5. Jerusalem: Israel Numismatic Society, 2003. Hb. 272 pp., b/w and color illus., 14 b/w pls. ISBN 965-90558-0-3.

Between 1956 and 1961 the Israel Numismatic Society produced four volumes of the *Corpus Nummorum Palaestinensis*, a series intended to catalogue the ancient coins produced by the cities and peoples that existed in the territory of modern Israel and the surrounding regions. These volumes, all by Leo Kadman, had Jerusalem and Judaea proper as their main focus (*The Coins of Aelia Capitolina* [1956], *The Coins of Caesarea Maritima* [1957] and *The Coins of the Jewish War 66-73 C.E.* [1960]), with the exception of volume 4, *The Coins of Akko Ptolemais* (1961), which took one of the nearby cities as its subject. Now, thanks to Rachel Barkay, after a hiatus of almost half a century, we have a new addition to the popular CNP series that continues the look at cities begun back in 1961.

Because *The Coinage of Nysa-Scythopolis (Beth-Shean)* belongs to a series of *Corpora*, one might have expected to see here a traditional relatively bald catalogue-and-image format similar to that used for *Sylloges*. Readers will be pleasantly surprised to learn that not only does Barkay catalogue and illustrate all of the known types for this major city of Coele Syria, but she also engages in a great deal of interpretive discussion, thereby illustrating the importance of the coinage for reconstructing the economic, political, and cultural history of Nysa-Scythopolis. In short,

while the curatorial training of the author is evident throughout the catalogue, the larger discussion of the material makes no secret of her archaeologist's heart.

The importance of the archaeological perspective to this study is evident from the first chapter (pp. 15-18), which provides a brief history of the major excavations at Beth-Shean, from the American digs of the early 1920s to the work currently being undertaken by Israeli teams from Hebrew University and the Israel

### Antiquities Authority.

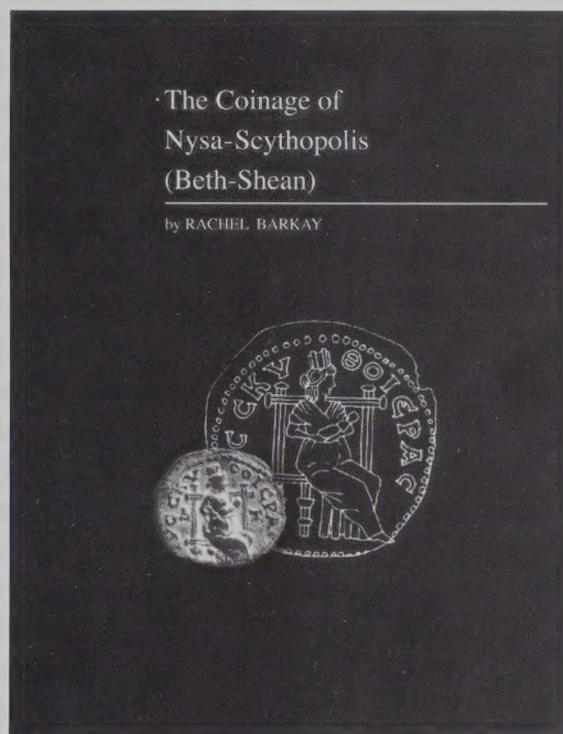
While illustrating Tel Izatba (the Hellenistic settlement of Nysa-Scythopolis) and several views of the city's Severan theatre with excellent color photographs, in Chapter 2 (pp. 19-34) Barkay combines the evidence of

excavation finds, coins, and the limited historical sources in an attempt to sketch the history of Nysa-Scythopolis. The haziness of the other evidence places a heavy burden on the coins as a tool for divining the cultural and political history of the city under the Roman Empire. Bearing this in mind, the author also provides a brief historiography of the nascent study of the city coinages of Coele Syria.

With the archaeological and historical stage admirably set, the main commentary on individual coin types and variants appears in the third chapter (pp. 35-109). Here, the author discusses some 97 types, span-

ning the early period of Roman domination (57-45 BC) to the end of the civic coinage under Gordian III (AD 238-244), and keyed to the descriptive catalogue on pp. 197-231 and good photographic plates. This chapter substantially adds to our knowledge of the city's coinage by listing a number of entirely new and previously unpublished types, mainly found in private collections, as well as several known types with reread or new dates. For the early period of Roman rule (57-45 BC), Barkay presents a new Gabinian type (no. 2) bearing the portrait of the Roman governor. Nos. 21 and 25 are unpublished issues of Marcus Aurelius and Lucius Verus, respectively, and depict Dionysus with his panther. It should come as little surprise that the majority of the new coins date to the early third century AD, the period of highest production at the provincial mints of the Roman Near East. No. 41 is an unpublished large (33mm) bronze of Septimius Severus bearing the remarkable reverse type of Dionysus and his panther attacking Giants, while no. 42 is a new large (30mm) coin of the same ruler with a wreathed inscriptional reverse. Both of these coins are dated year 270 (=AD 206/7), representing a previously unknown emission for Severus at Nysa-Scythopolis. All of his other coins at the city bear the date 267 (=AD 203/4). Both nos. 58 and 73 are unpublished wreathed inscriptional reverse types of Elagabalus, while no. 75, a new issue of the same emperor, depicts Dionysus and his panther. Nos. 81-83 and 87 represent rare and unpublished variants of the nursing Tyche-Nysa and the attacking Dionysus types struck under Gordian III, the last Roman ruler to be represented on the city's coinage before the closure of the mint.

In addition to identifying new types, Barkay also indicates the number of



known examples for each type, clearly illustrating just how rare many of these bronze coins truly are. Brief comments on the iconography are also given, sometimes focusing on iconographical minutiae, such as the description of the object held by Tyche on a Neronian issue of AD 66/7 (no. 12), interpreted by various scholars as fruit, a human head, ears of grain, or an ivy leaf. Barkay (p. 48) argues that the mysterious object actually represents a tripartite bunch of ivy berries as an allusion to the important cult of Dionysus at Nysa-Scythopolis. While she is almost certainly correct to see Dionysiac symbolism here, a closer comparison between the object and the wreath worn by Dionysus on a smaller denomination of Nero (no. 13) seems to indicate that the tripartite form is simply that of an ivy leaf, the more usual emblem of the Greek god of wine, first suggested by Y. Meshorer, *Masada I* (Jerusalem, 1989), p. 125.

Several pages (pp. 53-59) are also devoted to the countermarks that appear on civic issues under Claudius (nos. 9-10) and Nero (no. 12). It is convincingly argued that the male heads stamped on the coins of Claudius are actually portraits of the same emperor, and not countermarks related to the Jewish War or depictions of a satyr, as has been suggested by C. Howgego and Y. Meshorer, respectively. Because the head countermarks can be found on almost uncirculated examples of no. 9, Barkay suspects that they were applied shortly after the production of the coins for some local administrative, fiscal, or celebratory reason, rather than to revalidate the coinage. In addition to a different head countermark, the city name NYSA, and the legion number X or XF (for Legio X Fretensis) appear on the issues of Nero to reauthorize his coinage for civic and military use after the official condemnation of his memory.

The remaining chapters are studies of special topics growing out of the coins presented in the preceding chapter. The largest of these studies is devoted to "Deities on the Coins of Nysa-Scythopolis" (pp. 111-154). Here the author investigates the religious/mythological iconography of the civic coinage, which mainly focuses on Dionysus and associated deities, but also includes Zeus, Demeter and Kore, and Nike.

Dionysus, the patron deity of Nysa-Scythopolis, appears on at least one issue under each of the governors or emperors who struck coinage at the city and therefore his iconography is of great interest. Perhaps the most spectacular Dionysiac type is that found on rare issues of Marcus Aurelius, Septimius Severus, Elagabalus, and Gordian III (nos. 19, 41, 62, 72, 75, 85-91). Here the god and his panther are shown attacking smaller figures. This type, which has not always been properly described, is reassessed by the author and convincingly interpreted as a scene from the gigantomachy. According to this well-known myth, Dionysus and other gods warred against and finally defeated the rebellious Giants, represented by the smaller figures on the coins.

The evolution of the iconography of the Tyche is also particularly interesting, for over time she became syncretized with Nysa, the nurse of Dionysus in Greek mythology. By the Severan period she appears as Tyche-Nysa the nurse, seated on a high-backed throne and holding the infant Dionysus (nos. 74, 79-84). Although there is a gap of almost three hundred years, one wonders whether this particular typology might have its origin in a local Coele Syrian bronze coinage struck under the Seleucid king, Antiochus IV Epiphanes (175-163 BC). The series in question (see for example A. Houghton and A. Spaer, *Sylloge*

*Nummorum Graecorum. Israel I* (London, 1998), nos. 1168-1179) depicts an unidentified goddess seated on a high-backed throne that is very similar to that found on the issues of the third century AD, but instead of Dionysus, she holds a scepter and Nike and is accompanied by a bird (eagle?). Most recently this Hellenistic coinage has been attributed to Jerusalem (see D. Barag, "The Mint of Antiochus IV in Jerusalem, Numismatic Evidence on the Prelude to the Maccabean Revolt," *INJ* 14 (2000-2), pp. 59-77), but in light of the iconographic parallel and northern findspots, perhaps Nysa-Scythopolis should be entertained as a more likely issuing mint.

The iconographical discussion is not limited to numismatics alone, but also takes stock of the archaeological evidence. For example, the typology of Dionysus holding a patera and standing with his panther, known from several of the city's coins, is compared to a similar depiction on a relief found at Beth-Shean in the 1930s. Likewise, sculpture and mosaics from the site are used as comparanda for the coin images of Tyche. Commentary on the probable location of the city's shrines for each of the major deities depicted on the coins rounds out the supporting archaeological evidence.

In Chapters 5 (pp. 155-166) and 6 (pp. 167-170), Barkay analyzes the numismatic usage of the names and titles of the city, and discusses the problems that have plagued the proper identification of the Pompean Era (beginning in 64/3 BC) as the basis for dating in ancient Nysa-Scythopolis.

The seemingly perennial problem of ancient names for denominations and the methods used to distinguish between them is addressed in Chapter 7 (pp. 171-184). Here, the author defends her use of denominational names derived from Hebrew rabbini-

cal sources and linked to particular coin weights and diameters by Y. Meshorer (see "A Coin Hoard of Bar-Kokhba's Time," *INJ* 4 (1985), pp. 43-50). Admittedly, such Hebrew terminology makes sense when dealing with the coinage struck by the Jewish forces of Bar-Kochba, but it is unclear why it is appropriate to apply it to the issues of Nysa-Scythopolis, a predominantly Greek city. While there can be no question that the city boasted an important Jewish population, the prevalence of pagan types, Greek inscriptions, and civic titles like Hellenis Polis ("Greek City") on the coinage, make it far more likely that the majority of the inhabitants of Nysa-Scythopolis would have described their denominations in Greek (or Hellenized Latin), rather than Hebrew, terms. Since the Greek denominational names are unknown, it might have been more helpful simply to classify the coins by diameter, as they are in the descriptive catalogue.

The author further argues that neither typology, nor metrology, nor the study of flan diameters can be considered reliable tools for differentiating between bronze denominations. Instead, it is suggested that a better method of denominational classification lies in the measurement of die diameters (actually the diameter of the dotted borders). However, while die measurements allow the coins to be better integrated into the rabbinical denomination system, a number of problems remain. Because the die diameters do not perfectly fit with the sizes attributed to the denominations by Meshorer, it becomes necessary to invent 1 1/2 and 2 1/2 issar denominations, both of which are unattested in the Hebrew sources. In Barkay's defense, it should be understood that the sizes assigned to the rabbinical denominations are at best educated guesses and may in fact be faulty. One problem with the system that

immediately comes to mind is the identification of 32-33mm issues of the second and third centuries AD as *ma ah*, when we know for certain that the bronze *ma ah* struck by the Nabataeans in the first century was only about 23-25mm in diameter (see Y. Meshorer, *Nabataean Coins. Qedem* 3 (Jerusalem, 1975), nos. 79, 79A, and 83). The Nabataean *ma ah* is actually the size given to the *pundion*, a lower denomination in the rabbinical system. Unless the Nabataean *ma ah* was struck to a different standard than the Jewish *ma ah*, which seems highly unlikely, it is difficult to accept the sizes attributed to the rabbinical denominations, and, by extension, the denominations assigned to the coins of Nysa-Scythopolis. Even if this were not the case, the differentiation of denominations by means of die diameter seems rather impractical, considering that the majority of the coins were struck partially off flan or were struck with dies larger than the flans. Perhaps such a system could work in the modern world where the methods of coining are much more precise, but in light of the simple technology available in Coele Syria under the Roman administration it seems more like a recipe for chaos in the market place.

The final study in the volume (pp. 185-195) is devoted to the provenance and circulation of coins struck at Nysa-Scythopolis, a somewhat difficult task since the majority of the known coins come from private collections, rather than controlled archaeological excavation. Nevertheless, Barkay shows that the city's coinage was rather small, making up only 30% of the finds at Beth-Shean, and that until the second century AD the currency needs of Nysa-Scythopolis were mainly filled by other larger regional coinages, such as those issued by the Hasmonaen and Herodian kings, as well as the

Roman administration at Caesarea Maritima. It is only under the Antonines and Severans that the city's coin increases to a higher level, a phenomenon seen at other cities in Coele Syria in the second and third centuries AD, and which may in part be linked to visits of imperial personages to the region or local celebrations. Inflation and the absence of major regional coinages in the period also played a key role in increasing production at Nysa-Scythopolis and elsewhere.

In *The Coinage of Nysa-Scythopolis (Beth-Shean)*, Rachel Barkay takes up where Leo Kadman left the *Corpus Nummorum Palaestinensis* in 1961. The high quality of the discussion and presentation of her new volume shows that the long wait was well worthwhile. At the same time, our appetite is whetted for more, making us hope that another forty-two years will not be allowed to elapse before the next volume appears.

***Oliver D. Hoover***

**Stephen Album and Tony Goodwin, *Sylloge of Islamic Coins in the Ashmolean. Volume 1: The Pre-Reform Coinage of the Early Islamic Period*. Oxford: Ashmolean Museum, 2002. Hb. 121 pp., 47 b/w pls. ISBN 1-85444-173-6. US\$ 96.00**

The description of the present volume and the two others (*Volume 10: Arabia and East Africa* [1999] and *Volume 9: Iran after the Mongol Invasion* [2001]) that have already appeared in the *Sylloge of Islamic Coins in the Ashmolean (SICA)* series, as *sylloges*, is perhaps a little disingenuous. Although the term *sylloge* (Greek for "collection") is certainly correct in that the *SICA* series catalogues the important collection of the Ashmolean Museum, supplemented by the important collection of Samir Shamma, the volumes that have been produced to date move beyond the limits of the traditional

sylloge format, first devised in 1931 to make the raw data of Greek coin descriptions and photographs easily available to numismatic scholars. This bald, but effective, format was adopted wholesale (including the bulky folio size) for the catalogue of Islamic coins in the University of Tübingen collection (*Sylloge Numorum Arabicorum Tbingen [SNAT]*) begun in the 1990s. Like the fascicles of *SNAT* and in keeping with the traditional sylloge format, *The Pre-Reform Coinage of the Early Islamic Period* contains 47 excellent black and white plates with facing pages of catalogue text. However, very much unlike the traditional *sylloge*, the present volume also offers extensive introductions to both the Arab-Sasanian (pp. 1-73) and Arab-Byzantine (pp. 74-112) series – virtually short monographs in their own rights – by Stephen Album and Tony Goodwin, respectively.

Album takes up the difficult task of presenting a coherent historical survey of the main early Islamic coinage struck in imitation of earlier Sasanian Persian types at numerous Near Eastern and Central Asian mints in the period AH 31-85 (AD 651-704). To facilitate the study of this complex coinage, the author divides it into three main phases of historical and technical development, each of which is analyzed in detail, along with the individual governors responsible for their production. Students of the Arab-Sasanian series will find especially useful the lists of known

date and mint combinations provided for most major issuing authorities in the three phases.

Discussion of the first phase (AH 31-41/AD 651-660), characterized by the general production of imitations struck in the name of the deceased Sasanian Shahanshahs, Yazdigerd III and Khusraw II, primarily focuses on issues of chronology. Basing his commentary on a presently unpublished *ONSNL* article, the author argues that in addition to the usual

Yazdigerd Era dates normally found on Arab-Sasanian coins in this period, certain issues of the Basran prefecture with the dates from 33 and 35 are actually based on the Hijri dating system, rather than the Yazdigerd Era commonly employed at other Arab-Sasanian mints in this period. If this view, largely based on epigraphical and stylistic evidence, is correct, then these coins must represent an

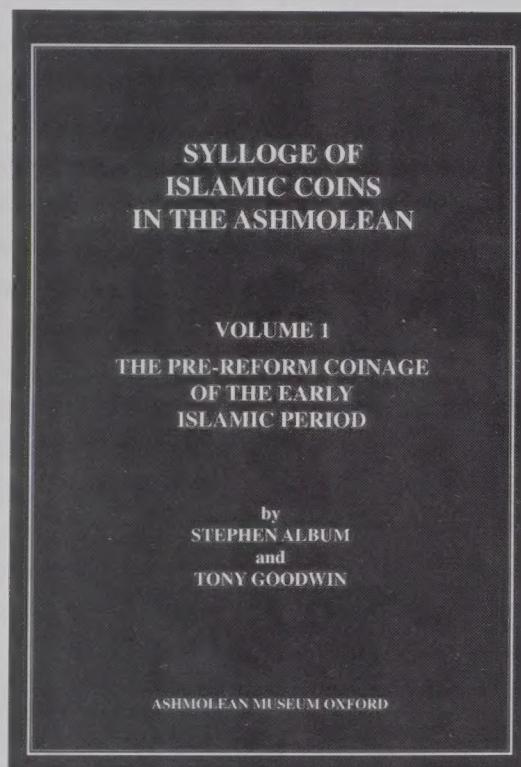
early experiment, prefiguring the use of Hijri dates at mints of the Basran prefecture under 'Abd Allah b. 'Amir b. Kurayz (AH 41-44/AD 661-664) and Ziyad b. Abi Sufyan (AH 45-50/AD 665-670).

In the section on the second phase, framed chronologically between the accession of Mucawiya in AH 41 (AD 661) and the consolidation of the Basran and Kufan prefectures under Ziyad b. Abi Sufyan in AH 50 (AD 670), Album charts the different developments in each region, while presenting a new chronological order for the Basran issues in the names of Khusraw II and 'Abd Allah b. 'Amir.. One of the more interesting features

of this section is the discussion of the AH 44-47 (AD 664-667) coins in the name of 'Abd Allah b. 'Amir, in which the possibility is raised that these may represent an act of rebellion against Ziyad.

The third and final phase of the main Arab-Sasanian coinage (AH 50-85/AD 671-704) is subdivided into three sub phases in order to focus attention on developments that took place during the periods of the Zubayrid ascendancy (3a), the second fitna ("uprising") (3b), and the Marwanid ascendancy (3c). With the exception of issues struck by 'Abd al-Rahman b. Zayd and al-Hakam b. Abi al-'As, the somewhat mysterious and possibly Kharijite governors of Kirman, and the anomalous series of 'Ubayd Allah b. Ziyad, the coinages of the initial sub-phase 3a (AH 50-64/AD 670-683) are not particularly controversial in their attribution or interpretation. Notable, however, is the discovery of a link between an original die of Khusraw II and the Darabjird (PYE 26) coins of 'Ubayd Allah and Salm b. Ziyad.

In the course of providing an overview of the coins issued by the eighteen governors of sub-phase 3b (AH 61-73/AD 679-692), Album addresses questions of mint attribution for several rare issues of the late AH 60s. Perhaps most notable of these is the suggestion that the rare drachms of Salm b. Ziyad dated AH 68 (AD 687) and bearing both the Pahlavi mintmark MRW (Marw) and the Bactrian mintmark OMBIRO (Anbir) were actually struck at Marw by the Ephthalites during an otherwise unattested occupation of the city in AH 68-69 (AD 687-688) (p. 23). This theory is especially ingenious as it accounts for the otherwise total absence of regular Arab-Sasanian coinage dated AH 68 at Marw in either the name of Salm b. Ziyad, or his competitor, 'Abd Allah b. Khazim. If not for the gap in the reg-



ular coinage at Marw, one might have expected the MRW of this bilingual coin to represent the mintmark of a regular issue of Ibn Ziyad, subsequently “frozen” by Ephthalite imitators at Anbir. Still, it is not entirely clear why the Ephthalite capital should be named on this issue and a MRW/Anbir coin of AH 69 (AD 688) marked ZOLOOO GOZOGONO, apparently referring to the Ephthalite district of Juzjan (p. 41), if Marw was the originating mint.

The author also reinterprets the Pahlavi mintmark \_TWRSTAN (Shahristan) on the strange TAY Y PYLGWN/TAR Y PYLZWR drachm of AH 67 (AD 686) as a generic word for “province,” “capital” or “city,” in an attempt to place its origin in eastern Khurasan, rather than in the northern Khurasanian city of Shahristan. Although he cites some stylistic parallels in support of an eastern attribution, the philological argument seems a little strained. It is very difficult to see why the issuing mint should have marked its product with a generic term that could refer to just about anywhere. Thus, until there is more solid evidence for an eastern mint, it seems more prudent to attribute the \_TWRSTAN (Shahristan) coin to the city of that name in northern Khurasan.

Coverage of sub-phase 3c (AH 72-85/AD 691-704) includes the five rare “experimental” types of AH 72-74 (AD 691-693), two of which appear in the catalogue (nos. 107, 278-279, and 305), and discussion of all of the Marwanid governors known to have issued Arab-Sasanian coinage in this period. The commentary on the latter will be of interest to specialists, as it now adds to the list of Marwanid gubernatorial issues a unique coin of ‘Abd Allah b. ‘Amir al-Mujashi’i, the viceroy of Sistan during the absence of ‘Abd al-Rahman b. Muhammad. Previously, this coin, which only gives “Ibn

‘Amir” as the patronymic, was included among the second series coins of ‘Abd Allah b. ‘Amir b. Kurayz during phase 2, but a reassessment of style and historical evidence makes b. ‘Amir al-Mujashici a more likely issuing authority.

In addition to the main Arab-Sasanian coinage, Album’s introduction also covers the Arab-Ephthalite series, of which there are only three examples (nos. 7-9, all of “Gorigo Shah”) in the catalogue, and the hemidrachm issues of the later rulers of Tabaristan and Sistan, despite the fact that few of these coins appear in the catalogue.. The Arab-Ephthalite series is represented by only three examples (nos. 7-9), while the Tabaristan pieces are mainly issues of the more common ‘Abbasid governors (nos. 397-471) with only a single coin of the Dabuyid islahbads (no. 396). Likewise, later Sistan is only represented by a single specimen (no. 372).

Although they too are underrepresented in the collection (nine examples), Album also takes a close look at the rare copper issues of the Arab-Sasanian series and provides a singularly important service by attempting for the first time to construct a coherent chronology for them. Again, building on another unpublished study, he divides the copper into three distinct typological groups and convincingly argues that issues bearing types borrowed from Arab-Sasanian silver (AH 57-78/AD 676-697) preceded those with other pictorial types (AH 78-95/AD 697-713), which in turn preceded coins combining images and Umayyad inscriptional types (AH 105-137/ AD 723-754).

Tony Goodwin’s introduction to Arab-Byzantine coins is similarly global in its outlook, including commentary on all of the known mints and series, despite the fact that many scarcer issues are not present in the

collection. It is particularly useful in its attempt to solidify the somewhat hazy terminology used for the several different series that make up Arab-Byzantine coinage. Although the Standing Caliph series is easily recognizable by its distinctive typology, the author argues for dividing the preceding issues into two groups: “Pseudo-Byzantine,” which encompasses early local copies of imperial coinage (mainly issues of Heraclius and Constans II) that may or may not have been struck by the Arab authorities, and “Umayyad Imperial Image,” used to describe imitations of Byzantine types with literate Greek and Arabic legends to identify the mints of Bilad al-Sham. As a guide to identifying and distinguishing between Pseudo-Byzantine and Umayyad Imperial Image types, a helpful descriptive list of types and legends for each series with accompanying illustrations is included. The Pseudo-Byzantine series is broken into nine distinct types, six of which are represented in the catalogue, while the Umayyad Imperial Image series is divided into ten, eight of which appear in the catalogue.

For each type, Goodwin not only gives a detailed description, but also attempts to uncover the original Byzantine types that inform them. In most cases he is highly successful, but a few of the Byzantine derivations may be questioned. For example, it is difficult to see why Pseudo-Byzantine type D, depicting a “single figure in military dress and holding a long cross” should be modeled on type C, which in turn is based on folles of Heraclius or Constans II that bear two figures. A more likely prototype for the type D obverse is a Constantinopolitan follis of Constans II showing the emperor holding a long cross in his right hand and with his left hand on his hip (W. Hahn, *Moneta Imperii Byzantini III*, [1981], no. 175). The pose of the emperor is

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## BOOK REVIEWS

identical to that of the figure on the Pseudo-Byzantine type.

Likewise, the final Umayyad Imperial Image type (X), depicting an "orans figure," should also be reconsidered. Close inspection of the photograph used to illustrate this type, which the author describes as having "no Byzantine numismatic prototype" (p. 83), shows that the figure's hands are not simply raised in an ancient attitude of prayer, but with his left hand he holds a long cross and in his right he carries a *globus cruciger*. These attributes, combined with the treatment of the hair and crown strongly point to common folles of Constans II (*MIB III*, class 5-7) as the source of inspiration. Such a model would not be particularly surprising, since these same Byzantine coins provided the prototype for a variety of other Arab-Byzantine emissions in both the Pseudo-Byzantine and Umayyad Imperial Image series. Since the "orans figure" type is assigned to the "Pseudo-Damascus" mint largely on the grounds of stylistic innovation, the presence of the long cross and *globus cruciger*, now makes the typology seem much more common, perhaps making a reassessment of the attribution necessary.

Students of the three main Arab-Byzantine series will also find Goodwin's introduction especially valuable because of its thorough treatment of mint organization and the problems in establishing the chronology of the various groups and issues. The author's analysis of the fabric and style of the Pseudo-Byzantine and Umayyad Imperial Image issues suggests that for the most part these coinages were struck in response to local or regional needs, rather than at the instigation of the central authority. The apparent lack of strong central control over types and production is probably to be expected in light of the relatively high level of local autonomy shown

at the contemporary Arab-Sasanian mints. Real centralization only seems to come with the Standing Caliph series and its universal typology.

A general overview of the various tools that might be used to elucidate the chronology, including hoard evidence, overstrikes and countermarks, metrology, die studies, and excavation evidence, makes it clear that the serious study of the Arab-Byzantine series is still in its infancy and that much work still remains to be done before the dating of the coinage will come fully into focus. Nevertheless, despite the somewhat frustrating state of the evidence, Goodwin manages to construct a plausible new chronology that attempts to synthesize elements of the influential, but conflicting, "short chronology" of M. L. Bates ("The Arab-Byzantine Coinage of Syria: An Innovation by Abd al Malik," in *A Colloquium in Memory of George Carpenter Miles* [New York, 1976], pp. 16-27) and the "long chronology" of S. Qedar ("Copper Coinage in Syria in the Seventh and Eighth Centuries AD," *INJ* 10 [1991], pp. 27-39), while also taking account of L. Treadwell's recent assessment of the dating controversy in *The Chronology of the Pre-Reform Copper Coinage of Islamic Syria*. Supplement to *ONSN* 162 (2000). The most notable development is Goodwin's view that while the main period of coordinated Umayyad Imperial Image coinage probably began around AH 65-70/AD 685-690, shortly before the appearance of the Standing Caliph type, this was preceded by about a

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decade of Umayyad Imperial Image coin production at the local level, beginning at the mints of Baysan, Ludd, Ilii, and Hims.

The introduction to Arab-Byzantine coinage concludes with a brief discussion of the somewhat less well-known series produced in Egypt (nos. 732-735) and the pre-reform coinages of North Africa and Spain under the Umayyads (nos. 736-742). Although the latter are not technically considered "Arab-Byzantine," they are included here because of their iconography, which is derived from Byzantine, Roman and Standing Caliph as well as the use of Latin legends. The Egyptian commentary is particularly important as it draws upon a newly published study by L. Domaszewicz and M.L. Bates, which recognizes only three main varieties and rejects two types formerly

accepted by H.A. Awad ("Seventh Century Imitations of Alexandrian Dodecanummia," *ANSMN* [1972], pp. 113-117) as post conquest issues.

Goodwin follows Walker in his interpretation of the Latin legend on a rare Roman style copper issue of Tanja (no. 741) as an abbreviated religious inscription. However, under magnification the inscription on the plate coin looks more like DB(?)SCE(?)...IT., a legend that bears little connection to the religious inscriptions of other North African coins (cf. nos. 736-737, 740, 742). Thus, it may be better to consider the legend to be a corrupt version of that found on the late Roman (more likely Vandalic, or Visigothic) model used for the obverse portrait type.

The Ashmolean collection of Arab-Byzantine and Arab-Sasanian coinage is not especially full of rarities, although it is generally representative of the major issues in both series. While the scarce Pseudo-Byzantine issues of Baysan, Jerash, Amman, and "Pseudo-Damascus," the Umayyad Imperial Image coins of Jerash, Ludd, and Iliya, and the Standing Caliph issues of Jibrin, Baysan(?), Yubna and Ludd are lacking, most of the other copper Arab-Byzantine issues are present, as well as a beautiful Standing Caliph gold dinar (no. 705) and two imitative solidi (nos. 606-607). Likewise, the selection of Arab-Sasanian copper coins is quite limited. Still, readers should be very pleased to find a broad cross section of Arab-Sasanian mints and governors peppered with the occasional rarity, such as the "experimental" issues of Dimashq (nos. 278-279) and Hims (no. 305 [unique]), and an AH 66/AD 685 drachm of Malik b. ('Aws?) from Sistan (no. 367). All of the coins in the collection are catalogued with detailed descriptions and are extremely well photographed, although the reverse images for nos.

740 and 742 have been printed upside down. The high quality of the photography is especially apparent in the plates of bronze coins, which are often in less than perfect condition and in most need of skillful lighting to bring out their iconographical details.

Even if the plates and facing catalogue entries had not been included, the introductions alone would make *Sylloge of Islamic Coins in the Ashmolean. Volume 1: The Pre-Reform Coinage of the Early Islamic Period* well worth the purchase price. It is because of them that we expect this volume to become a key reference, as well as the new jumping off point, for further study of the complex problems surrounding the first coinages produced in the aftermath of the Islamic conquest.

**Oliver D. Hoover**

Hélène Nicolet-Pierre. *Numismatique grecque*. Armand Colin. Paris 2002. 302 pp. Pb. 30 Euro ISBN 2-200-21781-1

Most introductory books on Greek coinage are addressed to a broad readership and have a certain predictability in conception: after one or two obligatory opening chapters on coinage techniques and the methodology of numismatic study, the bulk of the work is given over to a region-by-region chronological survey of the many coinages. This fine new volume by Hélène Nicolet-Pierre, however, is refreshingly different in that it is written as an advanced introductory text for a narrower, university audience of graduate-level

students and devotees almost as much space to methodological issues, source-material, and the history of numismatic scholarship as to the survey of the coins themselves. That is to say that its main concern is with Greek numismatics in all its variety, richness and fascination as a field of study, as opposed to being simply a book about coins.

It too is a kind of testament to the author's influential career as Curator of Greek Coins and now Honorary Director at the Cabinet des Médailles in Paris and to her life-long stream of fundamental contributions to the field. As in her many papers, the present book is enlivened by her characteristic precision and attention to detail, the centrality of the problems that most interest her, and the elegance and energy of her prose.

The first three chapters cover, among many other things: Instruments and techniques of coining. Can we quantify the coin production of a mint? An old quarrel: 'antiquarians' and historians. The modern recovery of coins. Interpretation of excavation coins. Circulation and hoarding. Coinage and economic history. Chapter 4, "The Greeks and their coins: the ancient sources," is devoted entirely to the importance of written testimonia—inscriptions and statements of ancient authors—in



# AMERICAN NUMISMATIC SOCIETY

## BOOK REVIEWS

numismatic study, and, in keeping with current academic interests in ancient attitudes towards money, includes a short discussion on philosophers and coinage. Another chapter "Money before coins," reviews the Near Eastern and early Greek textual and material evidence for weights and early monetary instruments in a condensed account that is probably as up-to-date and judicious as any in print. Appealingly, these discussions are frequently broken up with directly quoted paragraphs from ancient and modern authorities on the points at hand, which have the effect of highlighting key testimonia and making other scholars actual contributors to the text.

A four-chapter survey of major coinages, Lydian through Hellenistic, follows. The coverage is relatively abbreviated in many places, but this may be just as well as it avoids overwhelming the reader with the vastness of the material, while drawing his or her attention to the more essential coinages and coin problems. The emphasis throughout is on recent scholarly interpretations and discoveries, a good number of them involving Mme. Nicollet-Pierre's own research; and generally, as in the chapter on early electrum (aptly entitled "L'âge du l'or"), it is hard to imagine how the treatment could be improved upon within the given space. The concluding chapter reviews the many proposed answers to the perennial question, Why did the Greeks strike coins?

Since it is not in English, the book will probably not receive the wide use it ought to have in the Anglophone world. This is too bad, since it sums up the present state of Greek numismatic studies probably better than any work in print. And because it is so new and because the author is so conversant with all the latest scholarship, researchers will

find it valuable for its up-to-the-minute bibliography alone.

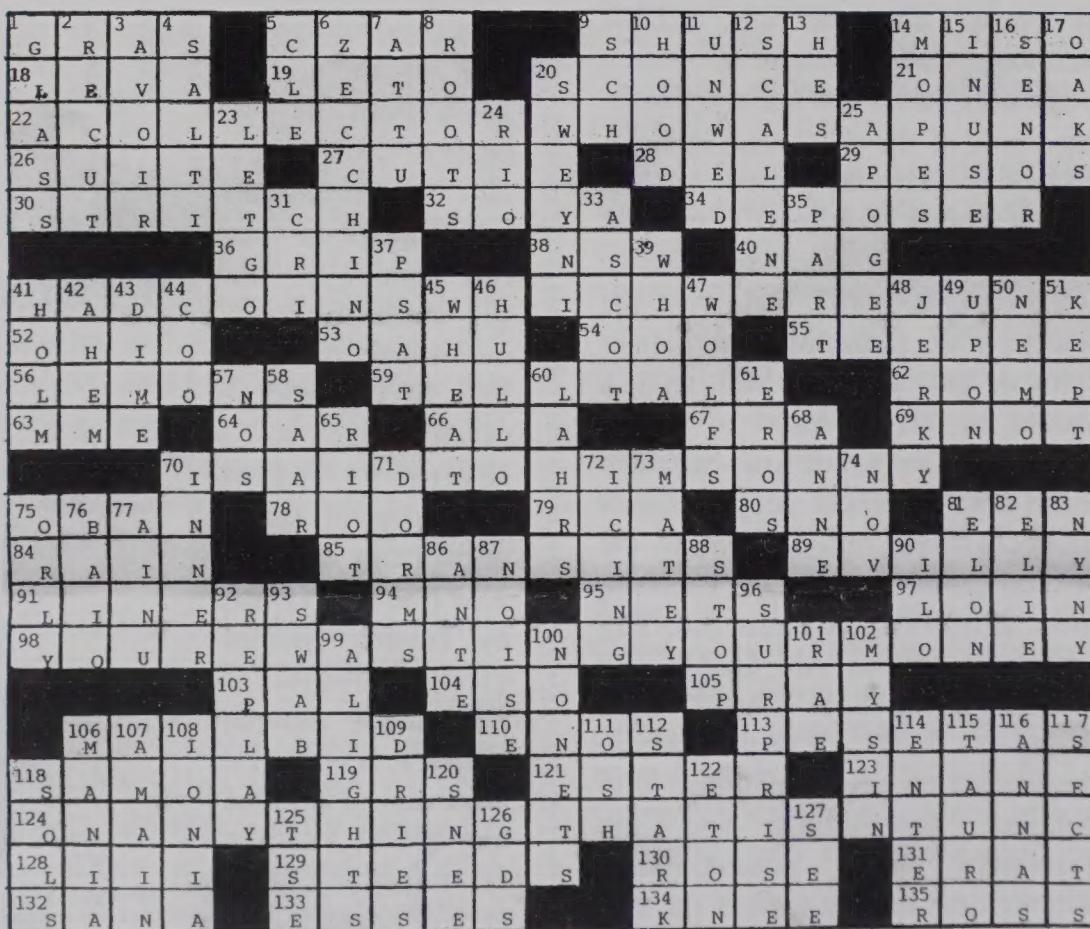
Some readers will be disappointed with the quality of the plates. But more serious is the absence of plate captions or a list of illustrations, since a number of the pictured coins and other items have an exceptional interest, and without references readers have no way of following them up. The usefulness of the book as a reference is compromised further by the lack of an index.

Still, as a sophisticated presentation of Greek numismatics for the serious student it really has no rival, and not just because of its erudition and coverage. Owing to the vibrancy of her writing and her obviously deep involvement with the subject, Hélène Nicolet-Pierre has a way of conveying the excitement of this continually evolving field that most Greek numismatists know very well but rarely see so vividly expressed on the printed page.

*John H. Kroll*

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### Answers to Crossword Puzzle, from page 28





## Current Exhibitions

In 1803, a pristine wilderness stretched across North America, from newly purchased Louisiana to the Pacific Ocean. At President Jefferson's request, Captains Meriwether Lewis and his colleague Lieutenant William Clark set out to explore this uncharted world.

Overcoming terrible difficulty, the Corps of Discovery expedition survived and ventured a claim to the West for their new country. On January 17, 2004, the representatives of over 40 institutions, which together possess numerous objects pertaining to Lewis and Clark's voyage, participated in the opening of the "National Lewis and Clark Bicentennial Exhibition," organized by the Missouri Historical Society. Several important ANS items for this exhibition were couriered to Missouri by Robert Hoge, Curator of American Coins and Currency. On behalf of the ANS, our Honorary Trustee, Mr. Eric P. Newman and his wife, Evelyn, attended the opening reception in St. Louis. Guests had an opportunity to see artifacts and documents that have not been seen together in one place since 1806.

Among the diversity of artifacts is a Thomas Jefferson Peace Medal from the ANS collection (ANS 1949.52.1), which was intended to be given as a



Washington Seasons Medal, "The Sowing of Wheat" 1796. AR 47.5 mm (ANS 1915.140.1, gift of James W. Ellsworth)

The "Season" medals depict the



Washington Seasons Medal, "Raising of Farm Animals" 1796. AR 47.5 mm (ANS 1915.141.1, gift of Henry Walters)

the so-called "Washington Season Medals."

These medals were designed by John Trumbull (1756-1843), one of the leading American painters of the Revolutionary Era, during President Washington's second term. Because of the lack of tools and artisans in the country, the medals were struck in Birmingham, England and delivered to the US. Examples

were still in stock under John Adams's administration and in 1803 Lewis requisitioned 55 of them from the Secretary of War to supplement his supply of Jefferson Peace Medals.

raising of farm animals, the sowing of wheat, and a woman using a spinning wheel. These images expressed the idea of rural domestic harmony and work and were perhaps intended to encourage Native Americans to adopt a "civilized" life-style.

The Lewis and Clark Bicentennial Exhibition will embark on a national two-years tour, and will likely be seen by

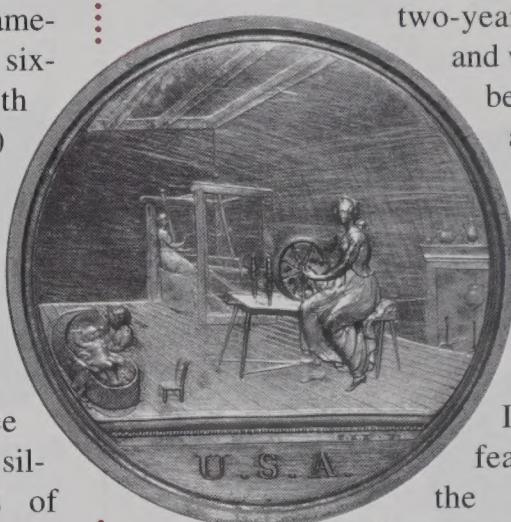
as many as a million visitors around the country.

It will be featured at the Missouri

Historical Society, St. Louis, Missouri (January-September 2004); the Academy of Natural Science of Philadelphia, Pennsylvania (November 2004-March 2005); the Denver Museum of Nature and Science,

Colorado (May-September 2005); the Oregon Historical Society, Portland, OR, (November 2005-March 2006); and the National Museum of Natural History, Washington, DC (May- September 2006).

At the Metropolitan Museum of Art in New York City, the next installment of the Met's series of Byzantine exhibits is now open through July, 2004. This exhibit, entitled "Byzantium: Faith and Power (1261-1557)" features a number of ANS



Washington Seasons Medal, "A Woman Using a Spinning Wheel" 1796. AR 47.5 mm. (ANS 1915.139.1, gift of J.P. Morgan)

objects: a Seljuk Dirham of Qilich Arslan IV; an Armenian Trams of Hetoum the Great with the Seljuk Kay Khusraw II and Takvorin of Levon III; Georgian/Mongol Dirhams of Dimitry II and Arghum and Wakhtang III and Ghazan; a Georgian silver imitation of the Empire of Trebizond piece known as "kirmameuli;" a Bulgarian Grosh of Ivan Alexander; a Venetian Grosso of Ranieri Zeno; Florentine Florins of the 14th century and a Medieval Russian denga from Pskov.

Anatolia, Rum Seljuk, Qilich Arslan IV, Dirham, 1249, AR 21mm. (1991.3.486, bequest of Dr. Harold W. Glidden)



Armenia, Hetoum the Great and Seljuk Kay Khusraw II, Tram, 1241-1242, AR 24mm. (ANS 1917.215.911, gift of Edward T. Newell)



Bulgaria, Ivan Alexander, Grosh, 1331-1351, AR 19mm. (ANS 1957.170.3)

Collections of the ANS were selected by Dr. Michael Bates our Curator of Islamic Coins. This selection demonstrates the appropriation of Byzantine culture by rival East Christian states and those forces seeking to be heirs to its power and prestige – the Latin West and the Islamic East during the 13-16 centuries AD.



## New Acquisitions

During the winter the curatorial departments have received several impressive gifts, a few of which may be singled out for special mention. An exquisite donation came from one of our Trustees, Dr. James Schwartz. This gift consists of 237 examples of the Venice, Ranieri Zeno, Grosso, 1253-1268, AR 20 mm. (ANS 1984.131.62) Celtic, Greek, Roman, Byzantine, Sasanian coins and modern medals. The Greek department also received a valuable gift from ANS Fellow, Mr. David Vagi. It includes a Lycian stater and two unpublished silver denominations from Metapontum and Pherae. In January, we received a letter from Mr. Gerry P. Myers, a representative for Dr. Balcer, one of the ANS' oldest members and a student of the ANS Graduate Summer Seminar of 1964. Mr. Myers had informed us that



Russia, Pskov, 15th century, Denga, AR 15 mm. (ANS 1956.163.1744, gift of Frederick C.C. Boyd)

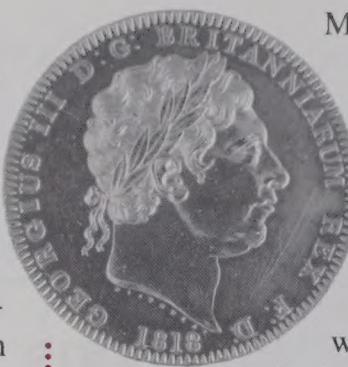


Dr. Balcer, now retired from his position as Ancient History Professor at Ohio State University and residing in an assisted living center, wished to donate to the ANS four ancient Greek Coins (three AR tetartemoria from Teos, in Ionia and one AR Athenian tetrobol) and two silver drachms.

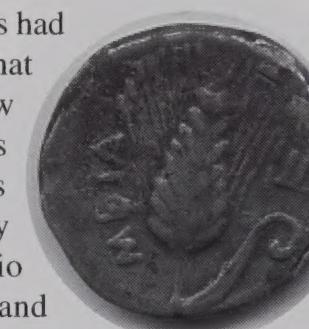


Durrani, Ahmad Shah, 1759-1760, Rupee, AR 21 mm (ANS 2004.9.1, gift of James Boyle)

One of the most impressive donations in recent memory came from



Great Britain, George III, 1818, Crown, AR 38mm (ANS 2004.9.2, gift of James Boyle)



Luciana, Metapontum, 220-207 BC (?), Punic 1/6 Shekel (?), AR 12 mm (ANS 2004.12.2, gift of David Vagi)

believe that this gift will benefit the ANS and many collectors, and Mr. Ramsauer's labor of love will thus be rewarded.

Mr. James J. Boyle, a member of the Board of Councilors of the American Geographical Society. This collection of world coins, numbering 15,000 (inventoried on 300 pages, arranged by countries and chronology and placed in 40 binders) was predominately the life-long accomplishment of Mr. Lee Ramsauer, a minerals trader on Wall Street turned limousine driver after falling on hard times. A fondness of history, a high level of energy, a strong sense of data organization and a desire for accomplishment motivated Mr. Ramsauer to put together this impressive collection.

He had arranged for his clientele (corporate and banking executives) to bring him specific coins from their business destinations and so his collection grew rapidly.

When Mr. Ramsauer was diagnosed with a serious illness he asked his friend Mr. Boyle to take the collection and after Mr. Ramsauer's passing, Mr. Boyle continued the selection and categorization of this collection. Mr. Boyle

BY JOSEPH CICONE



## Putting the Society's Past to Work: the ANS Archives

This past February, the ANS formally established an archival program in anticipation of its upcoming relocation. When fully operational, this new department will serve staff and members as a centralized resource of historical information about the Society. Budget-permitting, activities planned for this year include: collecting and preserving the Society's historical records; conducting oral history interviews with individuals who have contributed significantly to the Society; creating a records management program to ensure that important current and future records are preserved; and creating an online presence so that members can access the Society's history through the ANS website.

### Preserving Our History

Much of the time since February has been spent locating and organizing the archival records currently stored throughout the Society's 155th Street offices. This search has revealed a treasure trove of documents, images and objects, from the 1850s through the present.

Of particular note is the collection of images from Adelson's scholarly history of the Society, *The American Numismatic Society, 1858-1958*. We are currently scanning these images and will include them in an image database we are developing for the Archives' new website.

For individuals not familiar with Adelson's work, these images include portraits of such august figures as Sidney Noe and Edward Newell. They also include images of the Society's various early offices, as well as images of the Audubon Terrace facilities. In addition to images, we have also identified the



International Exhibition of Contemporary Medals, 1910. One of the recently unearthed images from Adelson's history.

personal papers of a number of prominent former staff. For instance, we have a significant amount of personal numismatic correspondence of Noe and Howland Wood (ANS Curator, 1913-1938). In addition, we have also located a collection, mainly slides and photographs, of Agnes Baldwin-Brett, the Society's first female curator (Curator, 1910-13 and Associate Curator, 1936-56). These special collections – in addition to the archives' institutional holdings – should help to document the Society's growth.

Noe's papers are among the personal papers maintained by the Archives. Noe served in various capacities, including Librarian, Secretary, Curator of Greek Coins, and Chief Curator.

### New Website

The Archives launched its new website in March. Located at <http://www.amnumsoc.org/archives/>, the ANS website provides historical information about the Society.

Visitors to the Archives' homepage will find a navigation bar to the left of the descriptive text in the center of the page. During the remainder of the year, we will be adding a variety of resources to this navigation bar, so that visitors in need of basic information can find "fast facts" about the Society's history.

Currently, we have linked three resources to this navigation bar. The first is the "ANS Moment." This feature provides visitors with a brief review of a timely moment in ANS history. March's inaugural ANS Moment fittingly highlighted the birth of the Society in March 1858.

The second resource currently on the homepage is a chronology of ANS officers from 1858 through the present. In this chronology we list by their tenure the influential individuals who have served in the various positions on the ANS Council and Board.



Sydney P. Noe, 1947, served as ANS' Librarian, Secretary, Curator of Greek Coins, and Chief Curator.

As the collections are cataloged and historical images scanned, additional enhancements will be made to the site, so keep visiting!

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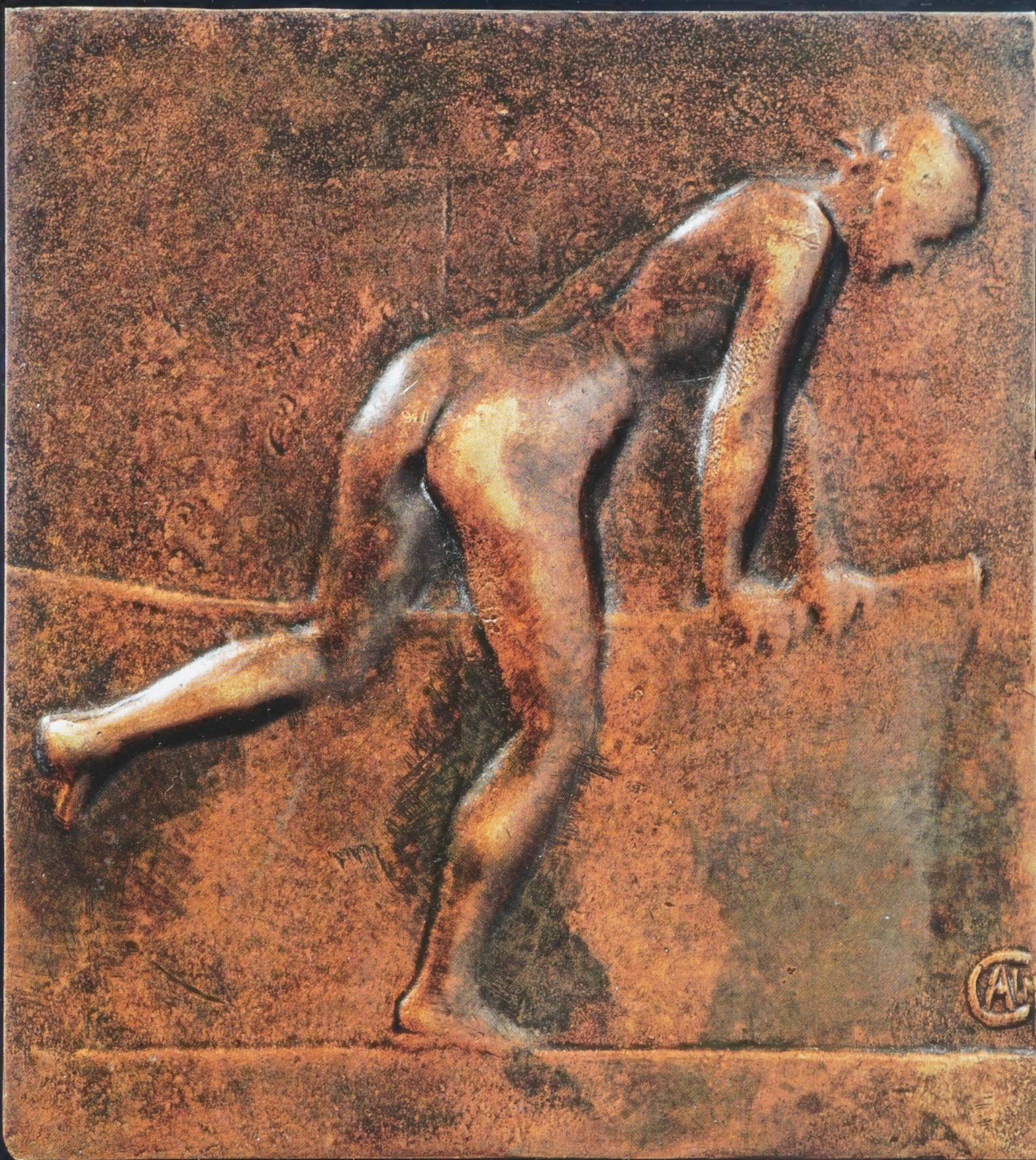


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*Le Bain*

Cast bronze

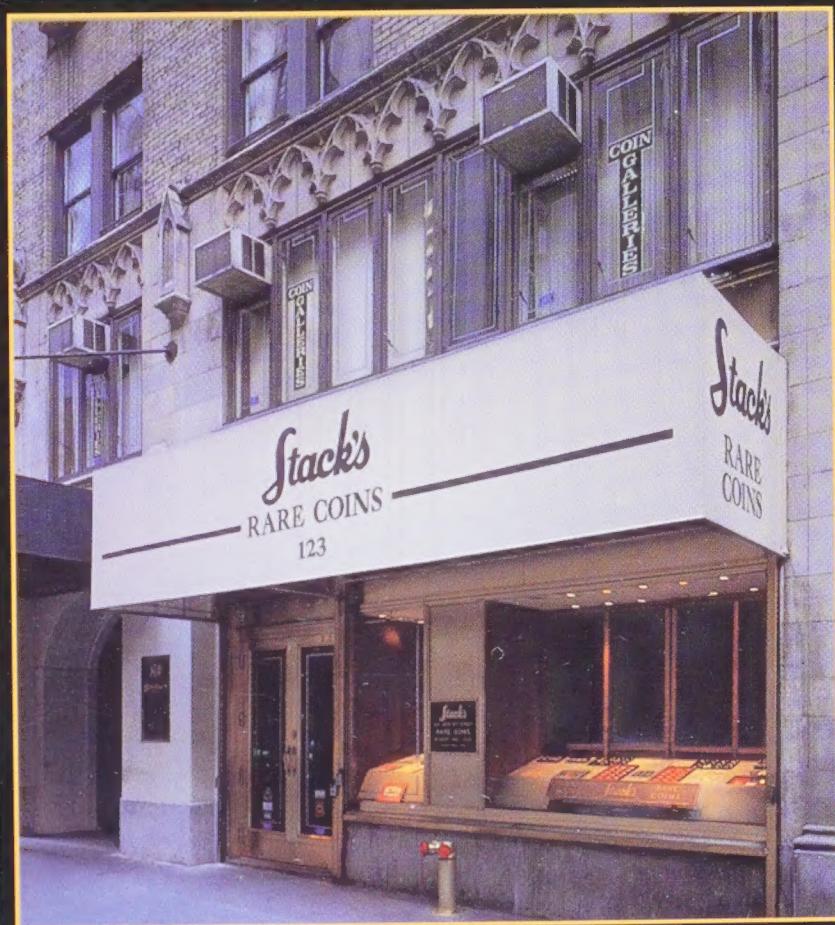
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